musical
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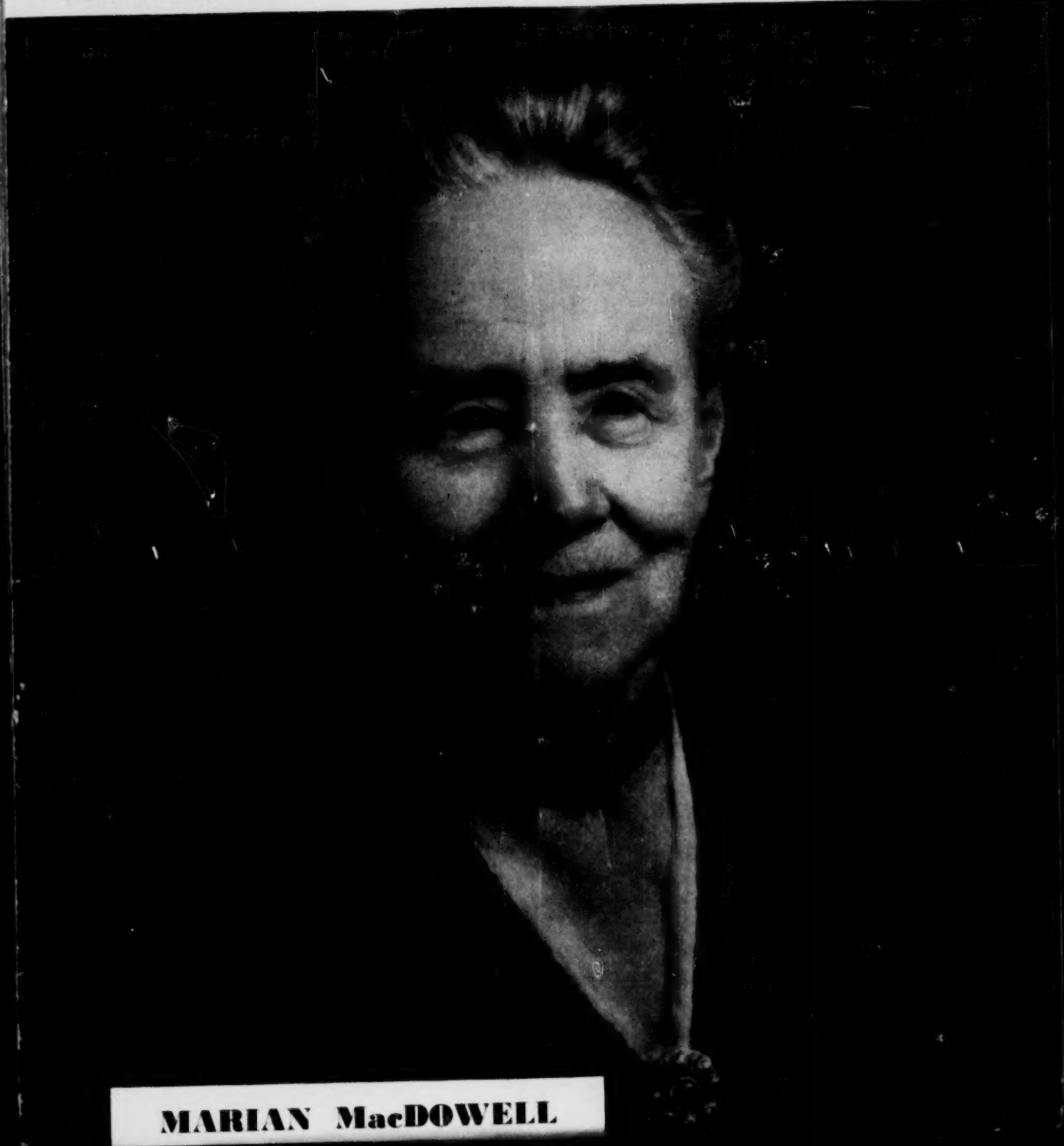
DECEMBER 15, 1952 25 CENTS



MARIAN MacDOWELL

The Joyous Season of Candlelight and Carol

By Mary Craig

WITH the frosty thrill of December and the turn of the year towards the Winter solstice, comes mystically a special wish for good-will and well-being. Even under the most drear conditions there is apparently a spontaneous attempt to put extra consideration and color into routine everyday existence. And this is not confined solely to those who celebrate the Birthday of a King. There seems to be a song in the air at this time—ancient history records the Festival of Lights, the Hanukah of the Hebrew people; the Saturnalia of Rome; the Grecian fetes; the Kolyada feasts of song; the Pagan rites of Mithras carried far into Britain and mingling strangely with the Druid cult of mistletoe and Yule. Even in the Orient we are told there were processionals with accompaniment of firecrackers and powder-play at this festal season.

Here in America the celebration is twofold. On the eve of Christmas in village, in city, in university town and factory center, steeples of all faiths point to the brilliant stars in a tinseled sky; chimes of mellow bells, groups of choristers and magnificent choirs sound out lays, stately chant, anthem and hymnody and the myriad lovely carols of all lands and every tongue.

In our town, a center and halting place for people of every race and kind, windows blaze with the splendid pageantry of the Christmas story in its infinite variety of personage and eventful happenings; decorative fountains of a thousand lights spray gold from high roof pinnacle to street curb; poignant, gorgeous music pours from shop as from transept. And we sing It Came Upon the Midnight Clear, O Little Town of Bethlehem, the exquisite Es ist ein' Ros' entsprungen (which Michael Praetorius set in the late 16th century). Choirs are busy with the Christmas oratorios of Bach and Saint-Saens and the unsurpassed Christmas portion of Handel's Messiah with the simple words "There were shepherds abiding in the fields and, lo the Angel of the Lord came upon them," carrying annually the beautiful old story with ever fresh appeal. We sing in freedom, without prejudice and with peculiar exaltation the tuneful airs. . . . Our songs are Good King Wenceslas, Entre le boeuf et l'âne gris, the Crusaders' Hymn, and (lovely and surprising for a master of thunderous denunciation), Martin Luther's Away in a manger—a carol for children of any age. We sing Ihr Kinderlein kommet, Adeste Fideles and the vast carolic repertory of Scandinavia and Hungary, Russia and Spain.

In a small Vermont village lanterns light the Tyrolean processional down the snowy slope to the hamlet chapel for service and the singing of Heilige Nacht which has become traditional. Ours is the heritage of this wealth of world-wide song—rural, pastoral, gloriously majestic with its single theme of Christmas.

America and Christmas Song

Perhaps spurred by Alfred of England, patron of poetry, music and travel, about the year 800 A.D., legends tell us that monks and servitors from St. Brandons in Eire sailed and rowed their skin-bound corricles across the Western ocean and found an unknown land. This is perhaps only an old wives' tale, but if there is a core of truth, it may well be also true that a paraphrase of the Biblical song of the angelic host, "Gloria in Excelsis Deo," was the first carol of Christmas heard on these shores. It is substantiated that a couple of centuries later Leif Ericson and his horde of Vikings in their dragon ships swept down from the Northeast through the Sea of Darkness, built stone towers and

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THE NATIVITY, by Martin Schongauer (German), 1445-91. (Courtesy of Metropolitan Museum of Art.)

THE YULE LOG - - Ancient Christmas Custom

By Leon Carson

"See the blazing Yule before us;
Fa, la, la, la, la, la, la, la, la!
Strike the harp and join the chorus;
Fa, la, la, la, la, la, la, la, la!"
—*Old Welsh*

THROUGH the ages there has come down from the peoples of the past a multitude of ancient symbols, many of which are still employed in one form or other at this season of the year. There are the carol, the bell, the tree, the crib, Santa Claus and other precious things forming an inseparable link between the earliest of times and our contemporary era. Added to the foregoing list is the humble log of wood which, through the ages and in some countries, has been glorified to the status of an important Christmas symbol and called the Yule Log.

It was during the period of the year when the sun is about to return to the heavens and the shortest days have passed that the Celtic and Teutonic races held a festival called by some the Hioul. There was a belief by many that the sun actually stood still for a dozen days at this time of the year. Because this Yule period occurs at the same time as our Christmas, in many countries the word is applied directly to the Christmas season. On such occasions the Druid priests selected a Yule log, which was blessed with all solemnity, and they proclaimed that it should be kept burning forever. And so each year a brand was kept alive, with which to light the new fire of a season later.

From this ancient origin stems the present-day custom throughout Europe. In America these days we have as a rule puny and shallow fireplaces as compared to the high, wide and deep embrasures in the walls of the great halls of the English, French and Italian baronial castles. Our Yule log burning is confined largely to imagination and reminiscent readings of the sturdier customs of the past.

Warding Off Evil

The old Druid custom of the Yule log was assimilated into Christian Britain. Believing that it would bring good luck as the Yule log was brought into the home, each member of the family gave it a sort of ceremonial salute and then sat upon it. If, later on, the log happened to be entirely burned out on Christmas eve, it was believed that ill-fortune to those around it was sure to follow! In the castles of the nobles of Old England, a holiday existed as long as the log burned, which naturally proved an incentive to careful nurturing on the part of those tending it. The custom still prevails in many parts of England.

Although much of the Yule log burning was associated with revelry and entertainment at the mediaeval feasts, it also became something of a religious symbol in early Christian times—as conveying the thought of Christ as the Light of the World.

National Customs Differ

It is interesting to note that in France of the earlier days the Yule log, or "*suche*," had to be of oak, cut down at midnight and that, contrary to the early English tradition, it was considered bad luck to sit upon the log.

There is an old tradition in many of the Danish towns of "blowing in the Yule Log." Records indicate that on Christmas morn the town band climbed to the highest church tower and played hymns, directed to the four corners of the compass.

In Italy the Christmas log, or "ceppo," represents one of the country's quaint traditions. In the Middle Ages, after bringing the log into the home, ceremonials were performed around it. Today, the Italian log has been changed to a high, pyramid-shaped stand con-

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Pittsburgh Festival Surveys 25 Years

PITTSBURGH, PA.—An unusual project was successfully achieved when the Pittsburgh International Contemporary Music Festival came to a close on Nov. 30 after a week of concerts and other manifestations. There were 11 musical programs, as well as a critics' symposium. The festival aimed to make a survey of outstanding music created throughout the world in the period from 1925 to 1950. An International Jury of Critics was appointed to vote for the composers whom they deemed most "representative." There will always be difference of opinion as to which composers should be chosen for such a series, and by how many works each should be represented. Perhaps in later festivals a more adventurous spirit will obtain as to newer and less well established names.

Much of the initiative for the series came from its executive director, Roy Harris, now serving as composer-in-residence at Pennsylvania College for Women in Pittsburgh. The series was timed to take place simultaneously with the notable Carnegie art exhibition, a feature of the local scene for a half century. The music series was officially co-sponsored by the Carnegie Institute and the Pennsylvania College for Women, but many other organizations contributed funds, including the A. W. Mellon Educational and Charitable Trust, the Howard Heinz Foundation, the Edgar J. Kaufmann Charitable Trust, and the Baldwin Piano Co., and ASCAP defrayed the expense of recording the entire series.

The performances were given by local and visiting symphonic, chamber and choral groups and soloists. A dozen new choral pieces were commissioned from composers of various countries, as were three works for piano and percussion.

The festival opened with a program by the String Sinfonia of the Pittsburgh Symphony under the skilled direction of William Steinberg, presenting William Schuman's Symphony for Strings, Benjamin Britten's Serenade for tenor, horn and strings, with Leslie Chabay as the vocal soloist and Forrest Standley as virtuoso on the French horn; also Ernest Bloch's Concerto Grosso for string orchestra with piano obbligato (Harry Franklin, pianist) and Bela Bartok's Music for String Instruments, Percussion and Celesta.

The second offering, on Nov. 25, was an excellent concert by the Juilliard String Quartet presenting Malipiero's Rispetti e Strambotti, Webern's Six Bagatelles for string quartet, op. 9, Walter Piston's First String Quartet, and Shostakovich's Piano Quintet, op. 57, with Eunice Norton as pianist.

Choral Works Commissioned

The third concert, also at Carnegie Music Hall, enlisted community choral and other groups, and presented works on folk themes of not more than 5 minutes' length commissioned from a number of composers of various lands. Thus one heard world premieres of scores as various in idiom as Domingo Santa Cruz' Alabanzas del Advienta (Songs of Praise for Advent), op. 30; Malipiero's Passer Mortuus Est, setting a poem by Catullus which muses tenderly on the death of a fair lady's parrot; Hilding Rosenberg's Folkvisor; Gardner Read's The Golden Harp, op. 83, employing a spiritual as basis; Harald Saeverud's Shepherd's Farewell, op. 25; Healey Willan's Two French Canadian Folk Songs; Villa-Lobos' exotic Lendas Amerindias; Nikolai Lopatnikoff's Vocaline (in Modo Russo); Burrill Phillips' folklike A Bucket of Water; Poulenc's Ave Verum Corpus, a modern setting of a religious text, and Ross Lee Finney's Immortal Autumn. Other works, not new, were by Aaron Copland, Vaughan Williams, Randall Thompson and Howard Hanson. All were excellently performed, though in some cases the difficulty of the writing was pronounced.

In addition to various elementary and high school choirs, the groups participating including the Pennsylvania College for Women's Choir, under Russell Wichmann, the University of Pittsburgh Men's Glee Club, led by David G. Weiss, and the Heinz Chapel Choir under Theodore M. Finney. The Bach Choir (J. Julius Baird, director) and the Carnegie Institute Student Orchestra and Chorus (Frederick Dorian, conductor) were heard in Hanson's Cherubic Hymn under the direction of the composer.

New Works for Piano and Percussion

The final day brought a morning concert of new percussion and piano pieces, including the world premieres of Vincent Persichetti's Concerto for Piano, Four Hands, op. 56; Dallapiccola's Quaderno Musicale di Annalibera (in which Mr. Persichetti, who with his wife played his own work, appeared as piano soloist); and Alberto Ginastera's Sonata for Piano, 1952, with Johana Harris as soloist. The remainder of this list brought Carlos Chavez as conductor of his interesting Toccata for Percussion; as well as Schoenberg's Three Pieces, op. 11, and Six Pieces, op. 19, for piano, performed by Mrs. Harris.

Among the outstanding events were the two programs prepared and conducted by Steinberg with the Pittsburgh Symphony. The ensemble was assisted by the Downtown Chorale (John R. Lively, director), in a stirring reading of Stravinsky's Symphony of Psalms on Nov. 26 in Syria Mosque. The orchestral works heard in this program were Villa-Lobos' Bachianas Brasileiras No. 1 by eight cellos, Protée, symphonic suite No. 2, by Milhaud; and Roy Harris' novel Symphony No. 5. On Friday evening, the Symphony, again under Mr. Steinberg's excellent guidance, and assisted by the Mendelssohn Choir, trained by Russell Wichmann, gave Vaughan Williams' Tudor Portraits, pungently descriptive of various personalities of the 17th Century, sung by Nell Rankin, mezzo of the Metropolitan, and Robert B. Anderson, bass. The orchestra performed Honegger's impressive Fifth Symphony, Aaron Copland's A Lincoln Portrait, and Alban Berg's Concerto for Violin and Orchestra with Szymon Goldberg as the distinguished soloist.

Among the other excellent groups appearing in concerts were the New Music Quartet, the Walden Quartet of the University of Illinois, the U. S. Military Academy Band under Capt. Francis E. Resta. There was a joint organ and choral program enlisting the Duquesne University Concert Choir and organists Marshall Bidwell, Valentina Filinger, Theodore W. Ripper and Russell Wichmann. The organ works were by Honegger, Sessions, Hindemith, Krenek and Messiaen, and the choral pieces by Virgil Thomson, Samuel Barber, William Schuman, and Charles Ives (67th Psalm).

Among those speaking at the Congress of Critics Forum were Dorothy Adlow, Alfred Frankenstein, Irving Kolodin, Ralph Lewando, J. Fred Lissfelt, Colin Mason, Eric Newton, Donald Steinfirst, James Johnson Sweeney, and Virgil Thomson.

The scope of the festival and its many fine performances constituted a notable achievement for the City of Pittsburgh, with particular credit going to the arduous preparation entered into by so many local musicians.

ON THE COVER

Sigma Alpha Iota is paying tribute to one of its most distinguished Honorary Members, Marian MacDowell, celebrating her ninety-fifth birthday this year. The November issue of the fraternity's journal, Pan Pipes, dedicated to Marian and Edward MacDowell, lauds her "Career for Creativity." In addition to its continued interests in the MacDowell Colony at Peterborough, N. H., and the MacDowell Birthday Parties Drive (reported on page 6 in this issue), the fraternity is particularly stressing performance of Edward MacDowell's compositions this year among its membership throughout the country.

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December 15, 1952

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FACING THE MUSIC

By Harold C. Schonberg

WE love all old traditions (wrote Thomas Hervey, exactly a hundred years ago, in his quaint little *Book of Christmas*). Above all, we love those seasons which call for the exercise of a general hospitality. We love all which tends to call man from the solitary and chilling pursuit of his own separate and selfish views. We love these commemorations . . . many a bright picture do they call up in our minds.—Thus Hervey; and it is a sentiment that we echo today. But not all the traditions persist. We still twine the holly and we still eat mince pies (said A. H. Bullen, a few generations back). "But who now-a-days sets a swan on the Christmas board, or who a sturgeon? Where will you find 'the carcasses of three fat wethers bruised for gravy to make sauce for a single peacock?'" Bullen laments mightily, but even his digestive apparatus would have been stretched when confronted with an old English recipe for a pie: "2 bushel of flour, 20 lbs. of butter, 4 geese, 2 turkies, 2 rabbits, 4 wild ducks, 2 woodcocks, 6 snipes and 4 partridges, 2 neat's tongues, 2 curlews, 7 blackbirds and 6 pidgeons." This spectacular hors d'oeuvre was made by Dorothy Peterson, housekeeper at Howick. It was nearly nine feet in circumference, weighed about 240 pounds and was served on a buggy.

Nor was drink neglected. An Anglo-Norman carol of the thirteenth century specifically lets us know that:

Lordings, Christmas loves good drinking,
When of Gascoigne, France, Anjou,
English ale, that drives out thinking,
Prince of liquors old or new,
Every neighbor shares the bowl,
Drinks of the spice liquor deep,
Drinks his fill without control,
Till he drowns his care in sleep.

And, with food and drink, music. Sir John Reresby in 1684 went home to Thrybergh to keep Christmas amongst his neighbors and tenants. Seldom were there less than four-score at his table during the week; and on New Year's day there dined above three hundred, so that whole sheep were roasted and served up to feed them. "For music," Sir John proudly writes, "I had four violins, besides bagpipes, drums and trumpets."

YOU may be sure, too, that Sir John's guests sang carols; sang them loudly and lustily. *If unmelodious was the song, it was a hearty note, and strong.* All of this made the Puritan, Philip Stubbs, extremely unhappy. A few years before Sir John held his party, Stubbs was roaring at the license and abandon he saw about him at Christmastide. A group of young bloods, he indignantly wrote, donned a livery of green or yellow, with ribbons, laces, scarfs, decorating themselves with gold rings and jewelry. They affixed twenty or forty little bells to their hose, tying colored handkerchiefs to neck or shoulders, trophies of pretty Mopsy or bonny Bessie. They further manipulated hobbyhorses, dragons, etc., with pipers and drummers. "Then," Stubbs continued, "march this heathen company towards the church, their pipers piping, their drummers thundering, their stumps dancing, their bells jingling, their handkerchiefs fluttering about their heads like madmen, their hobbyhorses and other monsters skirmishing among the throng; and in this sort they go to church, though the minister be at prayer or preaching, dancing and singing like devils incarnate, with such a confused noise that no man may hear his own voice." Stubbs hurled a final thunderbolt. "The maintenance of these execrable exercises . . . offer sacrifice to the devil and Sathanas."

IN spite of all that people like Stubbs could do, the tradition persisted—and not only in England. In Italy, the pifferari came down from the mountains at Advent, entered the cities and hailed the season with music. As early as the year 129 A.D., some historians say, Telesphorus, the Bishop of Rome, had instituted the custom of celebrating the Nativity with songs of Noël. And in Mr. Stubbs' own England there was described, in 1012 by William of Malmesbury, the singular occurrence of a group of thirty lads and lasses dancing and singing within the precincts of the Church of St. Magnus on Christmas Eve. (Edmondstoune Duncan relates this tale in his *The Story of the Carol.*) William of Malmesbury sets down the bare facts: how the revellers disturbed the priest, how the priest prayed they be punished; how the merry party was forced by a

miracle to continue their diversion for a full year, feeling neither heat, nor cold, nor yet weariness; until the very earth beneath their feet failed them and they were sunk as low as to the armpits.

Such horrendous accounts made as little difference to the Elizabethans as they do today, or as they did to the Germans in Luther's day who went from house to house on Christmas Eve singing popular Christmas carols in four-part harmony. (Luther himself, a trained musician, is the authority for the "four-part harmony" statement.) In France, Christmas is, and always was, the signal for virtually an entire country to burst into song; and are there any lovelier carols than the French ones?

The above-mentioned Hervey, he who so dearly loved the old traditions, did not care so much for them when they interrupted his sleep. In his *The Book of Christmas* he speaks of the wandering bands of instrumentalists and singers —"uncertificated harmonists," he calls them—who thronged the streets of London in the 1850's. It wouldn't be so bad, Hervey laments, if on awakening the sleeper they brought some of the lessons of the season directly to his heart. But no; the music they shatter the night with belongs mostly to the theatre, or they are repetitions of the melodies with which the barrel-organists had labored to make him familiarly acquainted during the day.

Hervey would have none of it. He also had harsh words to say about the local breed of carol singers, who in his time, wandered about the streets hawking carol-sheets (offshoots of the Elizabethan black-letter ballads), "enforcing the sale thereof by . . . the further recommendation of their own versions and variations of the original tunes—yelled out in tones which could not be heard, without alarm, by any animals throughout the entire range of nature, except the domesticated ones, who are 'broken' to it." And then Hervey passes on to his pet aversion—the hurdy-gurdy that awakens the echoes in all the streets during Christmas. Says Hervey, in outrage, "These people actually expect to get money for what they are doing! With the most perfect good faith they really calculate on making a profit by their outrages on men's feelings!" He is not kidding when he winds up with 'We have frequently thought that playing a hurdy-gurdy in the streets should be treated as a capital crime."

He is even tempted to get away from it all. Far, far away. "For ourselves, we have a strong conviction that the spread of the emigration mania has been greatly promoted by the increase of ballad-singers in the land. We have frequently resolved to emigrate on that account ourselves."

AMONG the musical signs of the Christmas season of his London, Hervey lists "that once important gentleman, the bellman." In the 1850's the bellmen still made their London rounds throughout the different parishes, singing in recitative and (on Christmas Eve) extolling the bounties, virtues and liberalities of their patrons. A bellman even would work up printed papers that he distributed to his clientele; "and, on the strength thereof, presents himself as a candidate for some expression of their good-will in return,—which, however, he expects should be given in a more profitable form." A custom of which, it is surprising, apartment house doormen and elevator operators have not availed themselves.

And still we sing on Christmas. The bells ring out and the carols sound. The old carols. "The form is old and cannot be revived," says Duncan. "Modern pieces of the kind there are, but they resemble the new wine in old bottles. . . . None but a genius can create a single example which deserves to be called a carol. Nor is there any danger of the statement being put to the test, for our men of genius have other songs to sing." But we are not men of genius, and we like to sing carols, even in this twentieth century. However, there are some new developments that would have distressed Dickens and would have made Hervey mad. At my good friends, the A.P.'s, of a Christmas Eve, it always has been the custom to sing the old tunes and top it off with a chorus or two from *Messiah*, the pianist behind the old upright struggling valiantly along. But in the last three years there has been a tape recorder to eavesdrop; and no sooner is the chorus over than it is played back to us—bad rhythms, wrong notes and all. Thus does Science aid the Heart to keep alive a Tradition.

London Royal Concert Impresses; U. S. Artists Feted

By Arthur Notcutt

LONDON.—During the past few days two American-born musicians have achieved an immediate and outstanding success for their appearances in this city—Maria Meneghini Callas and Isaac Stern.

Mme. Callas, a lyric-dramatic soprano of the first rank, was born in New York some 29 years ago, but when 13 years old went to Greece, where she lived for several years, continuing her studies. She has appeared in Italy, in Mexico and Buenos Aires, and her roles range from Kundry, Isolde, and Brünnhilde to Norma, Aida and Violetta. It was as Norma that she made her debut at Covent Garden, crowded with a distinguished audience.

To sing Casta Diva (one of the most trying arias) before one has time to warm up is an unenviable task, and there was a slight sense of disappointment, but this was speedily removed in both the succeeding acts. In these, she displayed a voice of sheerest beauty from top to bottom of her register, a cantilena of exquisite line, and compelling dramatic power, especially in the recitatives. She moves on the stage with ease, and has the poise, dignity and dramatic insight of a fine classic actress.

The opera was sung throughout in Italian and the leading roles (apart from Mme. Callas) by Italians. Ebe Stignani, a favorite in London, scored a triumph as Adalgisa. The tenor and bass were Picchi and Vaghi, respectively. There was orchestral playing on the highest level under Gui. Five performances of the work are to be given. No praise can be too high for the Covent Garden management for the care in preparation to insure the complete success of the revival.

Stern Plays under Beecham

Isaac Stern had played in London a few years ago, but the Royal Festival Hall was not built then and no violinist can be judged adequately in the vast spaces of Albert Hall. The recent occasion was the opening of the series of outstanding symphony concerts promoted by the London County Council, and the orchestra was the Royal Philharmonic under Beecham. Stern chose the Brahms Violin Concerto, which he played with rhythmic accuracy, poetic sensitivity and great technical skill. Beecham gave his inimitable interpretations of Mozart's "Haffner" Symphony and the Sixth by Sibelius, two composers with whom he has a great affinity.

Apropos of the Festival Hall, the L.C.C. has now opened a small recital room for recitalists and promising students, which has a capacity of approximately 200. This fills a real need, and the enterprise of the L.C.C. should be widely appreciated. The opening concert was given by the London Harpsichord Ensemble, the first of a series devoted to music of the 18th century.

Souzay at Goldsmith Hall

Another series of unusual recitals are those organized by the City Music Club at Goldsmith Hall, belonging to one of the famous City of London companies. The hall is admirably suited for a recital, but owing to its nature can only be used occasionally. Three events take place in the fall and three in the spring. On a recent evening the recitalist was Gerard Souzay, French baritone, in groups of early Italian and French songs, works of Fauré and Duparc (of which he is a distinguished exponent), five Chansons Grecques of Ravel, and some Schubert. Jacqueline Bonneau was a fine accompanist, the texture of each song being exquisitely woven.

Ferrier Feted in Lieder

Lieder singing of most eloquent and persuasive style was heard when Kathleen Ferrier gave a recital to an audience of 3,500, which completely filled the large Festival Hall. This gifted singer interpreted Schumann's Frauenliebe und Leben with emotional insight, fluent style and eclectic taste. Her glorious voice was in fine shape. After the interval, she sang a Brahms group with poetic expression. To conclude the recital, Miss Ferrier introduced a group of Irish folksongs admirably arranged by Herbert Hughes, and sung with a keen sense of humor and imagination. Her accompanist was Gerald Moore—a great musician indeed.

Royal Concert Impresses

The recent Royal Concert, as the special program in honor of St. Cecilia's Day is now known, took place at the Festival hall in the presence of the Queen and the Duke of Edinburgh. It opened with a fanfare written by Sir Ernest Bullock, organist of Westminster Abbey, for the coronation of King George VI, and included the first movement of Vaughan Williams' Sea Symphony, the Elgar Variations, an effective Apostrophe to the Heavenly Host by Healey Willan for double chorus a cappella (sung by the Alexandra Choir in its London premiere), Rachmaninoff's Paganini Rhapsody played by Cyril Smith, and Arne's Rule, Britannia arranged by Sargent (who conducted) for chorus, orchestra and trumpeters—the last twice encored.

Sadler's Wells' Mozart

Sadler's Wells has won a triumph with Mozart's The Seraglio, in a new translation by Dent. The role of Constanza was sung with technical brilliance by Jennifer Vyvyan, British soprano of exceptional gifts. The Osmin of Stanley Clarkson was also a capital study. The production by Clive Carey and *décor* by Peter Ries were tasteful, and the efficient orchestra was conducted by James Robertson. Saint-Saens' Samson and Delilah was given by the same company, but this needs a large stage. Within limitations the production was well contrived by Coleman as producer, Ralph Colta as designer, and John Cranko as choreographer. The protagonist roles were sung by Jean Watson and Thor Hanneson, and John Hargreaves excelled as the High Priest. The conductor was Michael Mudie.

The Sadler's Wells Opera Company has shown commendable enterprise in announcing the first performance in this country of Heinrich Sutermeister's Romeo and Juliet. None of the operas by this contemporary Swiss has previously been produced in England. The production is scheduled for March and will be awaited with interest.

A SCENE FROM THE SERAGLIO, by Mozart, as staged by the Sadler's Wells Opera.

Podium Figures

Eleazar de Carvalho on his second of two appearances conducted the Sinfonia No. 2 by his compatriot, Camargo Guarnieri, skillfully written in three movements and with some attractive Brazilian folk color. He was very much in his element in this interesting work. The Symphony was Brahms' Fourth, and between these we heard Saint-Saens' Fourth Piano Concerto played by Joseph Cooper. On his next London visit, Mr. de Carvalho, it is hoped, will bring with him further examples of his country's music.

Barbirolli in one month conducted the BBC Symphony at the Festival Hall, with Segovia as the superb soloist in an attractively written concerto for guitar and orchestra by Castelnuovo-Tedesco, and led Covent Garden performance of Aida, La Boheme and Turandot. In Boheme a new Irish soprano trained in Italy, Veronica Dunne, showed promise in her singing of Mimi. In Turandot the title role was again assumed by Gertrud Grob-Prandl, from the Vienna Opera, the finest Turandot we have heard in London. . . . Vronsky and Babin, the distinguished duo-pianists, gave a recital at the Festival Hall, including Mozart's C Major Sonata, Lizzt's Concerto Pathetique, a Milhaud score, and Babin's arrangement of scenes from Stravinsky's Petrouchka, played with homogeneous style, superlative musicianship and compelling tonal beauty.

Mrs. MacDowell Honored at Dinner

Mrs. Edward MacDowell, widow of the eminent American composer and founder of the MacDowell Colony at Peterborough, N. H., was honored *in absentia* by her many admirers at a dinner for more than 200 guests in the Sert Room of the Waldorf-Astoria Hotel on Nov. 21. Carl Carmer, author, chairman of the Birthday Fund Campaign and president of the Edward MacDowell Association, Inc., presided.

A birthday gift of $30,919.92 was presented by proxy to Mrs. MacDowell, in celebration of her 95th birthday, which fell on Nov. 22. The gift represented contributions ranging from pennies and nickels given by children to checks and money orders from individuals and organizations in every state in the Union and from some countries abroad. The largest individual check, $8,637.09, was given through the National Federation of Music Clubs, which spearheaded the campaign.

Because of frail health, Mrs. MacDowell could not attend and the check was accepted for her by Prof. Douglas Moore, head of the Music Department of Columbia University, president of the National Institute of Arts and Letters, who is also a director of the Edward MacDowell Association. Mrs. MacDowell had an active part in the proceedings, however, sending Nina Maud Richardson, with whom she makes her home across the country from Los Angeles to give her an eye-witness report, and by radio voicing her warm appreciation to those who had helped make her 95th birthday memorable.

"I am sure you all realize how difficult it is to express my appreciation to those who are here, and to those all over the country who have given their time, interest and affection in gathering together what this check represents," Mrs. MacDowell said. She then told of the founding and development of the Colony, and expressed her desire that it might be open to creative artists in the field of music, art and literature for more than four months a year. "My deep gratitude to all," she concluded, "and to all of those all over the country who have helped me so gallantly and so bravely with interest and faith in what I was trying to do."

Among the speakers at the dinner were Mrs. Ada Holding Miller, president of the National Federation of Music Clubs and vice-chairman of the MacDowell Birthday Parties campaign; Dr. Rudolph Ganz, president of the Chicago Musical College and former president of the Edward MacDowell Association; and Prof. Douglas Moore, one of the more than 22 Pulitzer Prizewinners who have been residents of the MacDowell Colony.

All paid warm personal tributes to Mrs. MacDowell and the notable work she has done in the cause of American music. Also among the guests of honor were Carleton MacDowell, only living cousin of Edward MacDowell, and Mabel Daniels, Boston composer, who procured the first $1,000 gift for the Birthday Parties fund. Arpad Sandor, well-known pianist and MacDowell colonist, who was also seated on the dais, arranged the delightful musical program which followed the dinner.

Gladys Swarthout, noted operatic and concert mezzo-soprano, sang in inspiring fashion an aria from Haydn's Orfeo and three songs by Niles, Dougherty and Carpenter, with George Trovillo at the piano. Maurice Eisenberg, cellist, accompanied by Mr. Sandor, played with keen musicianship two solos by Bach-Siloti and Schumann. John Corigliano, violinist and concertmaster of the New York Philharmonic-Symphony, gave a tasteful reading of the Debussy Sonata for Violin and Piano with Mr. Sandor. John Kirkpatrick, pianist and head of the music department at Cornell University, was heard to advantage in the MacDowell Sonata Eroica. Barbara Gibson, gifted young coloratura soprano, sang a Donizetti aria, To a Wild Rose by MacDowell and Strauss' Voices of Spring, with Mr. Sandor accompanying.

The evening will live long in the memories of those who witnessed this tribute to a highly unusual woman and benefactor of music. L. C.

Sigma Alpha Iota Joins Tribute and Plans Award

Sigma Alpha Iota has joined with organizations and individuals the country over during the past month in honoring Marian MacDowell on her 95th birthday anniversary. An Honorary Member of Sigma Alpha Iota, Mrs. MacDowell has long been held in esteem by its membership. The fraternity for many years has also been closely associated with the MacDowell Colony for Creative Artists in Peterborough, N. H., the project to which Mrs. MacDowell has devoted major attention and tireless energies since its establishment in 1907.

Latest manifestation of this interest in the Colony is the thousand dollar gift presented through the Sigma Alpha Iota Foundation during the recent MacDowell Birthday Parties drive. Now in the midst of its own fund-raising campaign toward a $100,000 goal, the Sigma Alpha Iota Foundation serves as the fraternity's principle vehicle for philanthropic activity. Foundation assistance has also been given to numerous other leading music centers through grants, scholarships and other types of sponsorship. The MacDowell gift has been earmarked for use at "Pan's Cottage," built by the fraternity at the Colony in 1918.

Completion of the cottage by no means marked the end of Sigma Alpha Iota interests. Maintenance, furnishings and landscaping of the grounds needed to be provided for as well, and during the period from 1928 to 1941 funds for these purposes were raised through annual MacDowell Teas given by chapters throughout the country. In 1941 an endowment fund for the cottage was initiated, and two years later the fraternity presented to the MacDowell Association approximately $8,000, interest from which cares for upkeep of building and grounds.

PAN'S COTTAGE, built and maintained by Sigma Alpha Iota at the MacDowell Colony, Peterborough, N. H.

Added this year to Sigma Alpha Iota's program of promoting American music interests is the directive, given through national objectives, for inclusion of one or more of the larger compositions of Edward MacDowell on chapter programs.

American Music Award Deadline

With the March 1 deadline for entry in the offing, young American composers are giving attention to the second in Sigma Alpha Iota's series of American Music Awards competitions. The current contest offers identical awards for a choral work for women's voices and for a vocal solo, and will culminate at the fraternity's Golden Anniversary Convention to be held in Chicago next August. Winning works in the competition will be given premiere performances at that national gathering, and the $300 cash awards in each category will be presented to the winning composers. As in the past, the winning compositions will be published by Carl Fischer, Inc., as a part of the Sigma Alpha Iota Modern Music Series, with all royalties retained by the composers.

Judges in the current contest are Howard Hanson, Walter Hendl, and Vincent Persichetti. Works of these three composers, given to the fraternity, are being published by Fischer in the SAI Modern Music Series. Recently released are Mr. Hendl's two compositions for three-part women's chorus, A Village Where They Ring No Bells and Loneliness, as well as Mr. Persichetti's This Is the Garden and Hist Whist, both SA, a cappella. These, as well as a new choral work by Howard Hanson, are to be featured during the February meetings of Music Teachers National Association in Cincinnati, the Hanson work receiving its first performance there.

Another phase of this program will be highlighted during the fraternity's 50th Anniversary Convention next summer, when a new piano composition by William Schuman will be given its first performance. The work was commissioned by the fraternity through its American Music Awards program, which in its entirety is carried out under the auspices of Sigma Alpha Iota Foundation.

Any American born composer between the ages of 22 and 35 is eligible for the current competition. All entries and inquiries should be addressed to Rose Marie Grentzer, Director of American Music Awards, 160 North Professor, Oberlin, O.

Metropolitan Opera Revives Don Giovanni with Newcomers

FRITZ REINER conducted Mozart's Don Giovanni in a restudied production.

Conducted by Fritz Reiner and staged by Herbert Graf, the Metropolitan Opera revived Mozart's Don Giovanni after an interim of two seasons on Nov. 26. There were a number of new assignments in leading roles, and two artists appeared for the first time before an American audience.

The performance made a clear decision in the old dispute whether Don Giovanni is an *opera seria* or an *opera buffa*, deciding in favor of the latter. Indeed, the work seemed more like Don Giovanni's Merry Pranks than the fateful ending of a diabolic seducer. Cesare Siepi sang the Don for the first time anywhere, with mastery and in beautiful voice. He also contributed vivacious acting, but at times seemed too youthful in his conception. With more experience in the role, he certainly will gain the necessary dignity and superiority, since his vocal means and physical appearance seem to predestine him as an ideal representative.

His servant Leporello, sung by Erich Kunz, who made his American debut, showed remarkable vocal resourcefulness, but presented a strutting, prancing individual, more the image of a waiter at a Viennese "Heurigen" than the Sancho Panza-like partner of the Don. The comic effects of his delineation resulted more from his stage antics than from his vocal delivery, which was excellent. Giacinto Prandelli as a new Don Ottavio sang with vocal finesse and stylistic and vocal sovereignty. Lorenzo Alvary was, histrionically and vocally, a convincing Masetto.

Hilde Zadek, who made her American first appearance, was the Donna Anna. Hers is a sumptuous voice, which especially in her middle register is of uncommon warmth and attractive color. In the higher range she tended to tighten her tones, at least at this performance, perhaps attributable to the nervousness of a first appearance.

Delia Rigal as Donna Elvira in bearing and acting was outstanding; but unfortunately, there were flaws in her vocal delivery as to pitch and clearness of the coloratura. Enchanting was Nadine Conner's Zerline, and very dignified Deszo Ernster's Commendatore.

The highest honors of the evening go to Fritz Reiner, who made the orchestra sound with heavenly lightness, and throughout the performance interpreted the score with such delicacy and grace (and where needed, with dramatic impact) that it received from the orchestra pit its strongest incentive. In the stately *décors* familiar from earlier productions of the work, Herbert Graf moved his singers with ease and musical understanding. The sold-out house gave an ovation to all the participants.

H. W. L.

Carmen Returns

Carmen returned for the first time this season on Nov. 19, with the colorful settings by Rolf Gerard and the dynamic staging by Tyrone Guthrie which were features of last winter. Risë Stevens as Carmen, Mario Del Monaco as Don Jose, Nadine Conner as Micaela and Frank Guarrera as Escamillo headed the cast. Other roles were commendably portrayed by Osie Hawkins as Zuniga, Clifford Harvuot as Morales, Lucine Amara as Frasquita, Margaret Roggero as Mercedes, George Cehanovsky as Dancaire, and Alessio De Paolis as Remendado. Miss Stevens gave to the role of the cigarette girl her usual intensified, dramatic and at times impressive vocal delineation. Miss Conner as Micaela was highly effective, particularly in her third act aria. Mr. Del Monaco, a handsome and strong voiced Don José, offered an impetuous presentation of the luckless suitor, improving vocally as the opera progressed. The remainder of the cast, together with the chorus, contributed generously to the success of the evening. The dance scenes were animated. Fritz Reiner conducted with his accustomed authority, and with much musical persuasion. L. C.

Giacinto Prandelli sang his first Duke of the season in Rigoletto on the afternoon of Nov. 22—a well thought out impersonation, with impeccable vocal phrasing and a lyrical line.

Butterfly with Cast Changes

On Saturday evening, Nov. 22, the season's first performance of Puccini's Madama Butterfly proved an ovation winner. In the title role, Victoria de Los Angeles sang with notable tonal purity and emotional color. The Pinkerton of Brian Sullivan was an excellent foil for the delicacy of the heroine's part. His strong, vibrant voice and thrilling high notes, together with his good stage appearance, made him a convincing figure. Frank Valentino was a suave, sonorous-voiced Sharpless. Margaret Roggero, warmly appealing in action and singing, was a notable Suzuki. Others in the cast were Laura Castellano, in her first appearance as Kate Pinkerton; Alessio De Paolis, as Goro; George Cehanovsky, Yamadori; Osie Hawkins, the Bonze; and Algerd Branzis, the Imperial Commissioner. Fausto Cleva conducted with climactic effectiveness. The singing of the chorus, the staging and lighting were equally pleasing.

M. C.

Miss de Los Angeles suffered a mishap to her ankle in the scene in which she threatens Goro with a dagger in Act II when he presents a new matrimonial prospect. This was treated by a physician back-stage, but in the two subsequent hearings of the opera, on Nov. 27 and Dec. 1, though she had been announced to appear, the role was sung by Licia Albanese. Miss Albanese presented her famed, poignant interpretation of Cio-Cio-San, marked by great technical skill, lovely vocal nuance and dramatic appeal. Paul Franke sang Goro in the second presentation. E. B.

On Dec. 1 there was a further change in cast when Giacinto Prandelli portrayed Pinkerton for the first time this season. The artist, whose elegant stage appearance and acting are important assets to the part, sang with fine musicianship and exhibited his refined vocal equipment to greatest advantage. Mildred Miller was the Suzuki. One could have wished for a darker-colored voice to contrast better with the superbly singing and acting Butterfly of Albanese, but she gave a vocally and histrionically moving impersonation of her part. Frank Valentino was again the Sharpless. The smaller roles were well taken by Laura Castellano, Alessio de Paolis, George Cehanovsky, Osie Hawkins and Lawrence Davidson. Cleva again conducted, and Desire Defrere was stage director for all the performances. H. W. L.

A familiar cast sang Puccini's Tosca on Nov. 25, with the exception of Richard Tucker, who appeared for the first time this season as Cavaradossi. Mr. Tucker's singing was authoritative and impressive throughout, with a virility and surety of tonal approach to the role. His dramatic enactment was generally realistic and convincing. L. C.

Kurt Baum's Don Alvaro

The Forza Del Destino of Nov. 21 had the same principals as formerly, except that Kurt Baum, heard here as Don Alvaro in 1943 and 1944, returned to the role. The tenor, a tall, personable figure, sang very well and gave a restrained and dignified portrayal of this exceptionally frustrated operatic character. Fritz Stiedry again conducted with skill and precision.

Additional Rigolettos

Giuseppe Valdengo's first Rigoletto at the Metropolitan marked the Verdi work's third performance of the season, Nov. 28, and another innovation among the principals was Lubomir Vichegonov as Sparafucile. Valdengo has appeared in roles which displayed to better advantage his voice, a fine one but not the biggest in the baritone wing, and his discerning if not powerfully dramatic acting gifts. However, his characterization was clearly conceived and artistically executed, and his singing had polish and, at its best, fine sonority. The new Sparafucile, happily cast, made an ex-

(*Continued on page 9*)

LILY PONS as Gilda in Rigoletto, which she will sing at the Metropolitan on Thursday evening, Dec. 18, in the 26th opera benefit for the Free Milk Fund for Babies, of which Mrs. William Randolph Hearst is founder and president. The cast also includes Leonard Warren in the title role and Giacinto Prandelli as the Duke, with Alberto Erede conducting.

THE YULE LOG

(Continued from page 2)

structed with shelves on which candles and gifts are placed during the celebration.

Many homely customs still surround the once mysterious Yule log in various parts of the world. These have brought good cheer and happiness into the world at the Christmas season. So let the Yule log burn on! Perhaps the ancient belief that in its burning it destroys all hatreds and misunderstandings may help to revive in our modern life the spirit, too often lacking, of good fellowship.

Britten's Saint Nicolas Sung

The oratorio Saint Nicolas by Benjamin Britten was sung on the evening of Nov. 23 by the choir of the First Presbyterian Church, New York, with Willard Irving Nevins as organist and director. This modern work is unconventional, folkish in passages, and at times naive in sentiment. Its nine numbers for mixed choir and soloists have a musical style which imposes considerable difficulty because of the modal effects, plainsong derivations, unusual intervals and harmonization. The best passages are of moving and sometimes lofty quality. Particularly effective in Mr. Nevins' interpretation were the instrumental coloring descriptive of the sea voyage, the sequence during the storm on shipboard, and the final solemn music of Nicolas' death.

The title role, one of wide tessitura and great dramatic demands, was sung with fine amplitude of tone and impassioned expressiveness by William Kirkpatrick, tenor. Assisting in some antiphonal effects were the gallery choir and soloists, Mary Hixon and Margaret Wilson. The soprano lines of the boy Nicolas were clearly voiced by Robert Quinby and those of the youth Nicolas by Roland Jones. R. M. K.

THE CHOIR CORNER

By Leon Carson

Choral and Organ Notes

The Advent and Christmas portions of The Messiah were given by the augmented choir of All Angel's Church, New York, Dr. George William Volkel, organist and choirmaster, on Dec. 7. Guest soloists were Ruth Diehl, soprano; Patricia Wagner, contralto; Richard Cassily, tenor; Everett Anderson, bass. . . . Carols of Many Nations will be sung by the motet choir and soloists on Dec. 21 at The Brick Church, New York, Clarence Dickinson, organist and director. Special Christmas music will be featured at the morning service on Dec. 21, with soloists, chorus, violin, cello, harp and organ. Soloists for these services will be Kathryn Oakes, soprano; Viola Sylva, contralto; Virgil Day, tenor; Frederic Baer, bass. On New Year's Eve, at 11 p.m., the Buxtehude Twilight Music will be given. . . . Messiah will be sung on Dec. 21 at the First Presbyterian Church, New York, with Barbara Troxell, soprano; Mary Lee Davis, contralto; Wm. Kirkpatrick, tenor; Yi-Kwei Sze, bass. Willard Irving Nevins, director. . . . The Welch Chorale will include in its Advent-Christmas music, a candlelight carol service on Dec. 28, at St. Philip Neri Church, New York. . . .

Messiah was heard at Union Theological Seminary, New York, on Dec. 2, and candlelight carol services were held on Dec. 15 and 16. . . . Palestrina's Missa Brevis and Rameau's Quam Dilecta Tabernacula were performed by the Canterbury Choral Society at the Church of the Heavenly Rest, New York, on Nov. 23, under the direction of Charles Dodsley Walker. . . . The Cantata Singers will present the Christmas Story and Musicalische Exequien (German Requiem) by Heinrich Schütz, Arthur Mendel conducting, at the Church of the Heavenly Rest, New York, on Dec. 17. Soloists are Charlotte Bloecher, Janet Hayes, Belva Kibler, William Hess, Arthur Squires, Paul Matthen and Lee Cass. . . . A Festival of Lights will be held by the choir and soloists of Christ Church, Methodist, New York, under the direction of Everett Tutchings, organist and choirmaster, on the evenings of Dec. 14 and 15, the latter service being under the auspices of the N. Y. Chapter of the American Guild of Organists. . . . Compositions by David McK. Williams, Sowerby, Bach, Holst, Weelkes, Poulenc, Boulanger, and Wright were sung at St. Paul's Chapel, Columbia University, on Nov. 23, under the direction of Searle Wright, organist and choirmaster. . . . William C. Teague was heard in an organ recital at St. Mark's Episcopal Church, Shreveport, La., on Oct. 8. His program consisted of compositions by Widor, Williams, Mendelssohn-Bartholdy, Bingham, Bach, Perry, Vierne. . . . Messiah was given at St. Mark's Methodist Church, Brooklyn, N. Y., by the choir and congregation on Dec. 7; Cecile Jacobson was director; Annie May Reed, organist.

Andrew Tietjen will give a first performance at Trinity Church, New York, Dec. 19, to Johan Franco's new Suite of Prayers for organ.

AGO Organ Competition

The American Guild of Organists, from its national headquarters at 630 Fifth Ave., New York 20, announces a National Competition in Organ Playing, for all members of the Guild not over 25 years of age as of Jan. 1, 1953.

Philharmonic to Be Host To Community Orchestras

The New York Philharmonic-Symphony will be host orchestra at the first meeting of Community Symphony Orchestras of Greater New York sponsored by the American Symphony Orchestra League, to be held in Steinway Hall on Dec. 18. The purpose of the meeting will be to review work and problems of community orchestras in Greater New York and to consider advisability of area planning and cooperative work between orchestras. Taking part in the program will be Floyd G. Blair, president, and Arthur Judson, manager of the New York Philharmonic; and Helen M. Thompson, executive secretary, Harold Kendrick, vice president, and Christos Vrionides, area chairman, of the American Symphony Orchestra League.

An Art Exhibition open to all children is announced by the Young People's Concerts of the New York Philharmonic-Symphony. The purpose is to "stimulate boys and girls to creative effort involving both art and music." The exhibition is scheduled to open at the Central Children's Room of the New York Public Library, 42nd St. and Fifth Ave., on May 4 next, and will consist of paintings and drawings inspired by music performed at the Philharmonic Young People's Concerts. Official entry blanks may be obtained by writing to Art Exhibition Project, Young People's Concerts, Philharmonic-Symphony Society, 113 West 57th St., New York 19; entries must be submitted before April 3 next.

Vandenburg Bows With Munich Opera

MUNICH.—Howard Vandenburg, young American tenor, made his debut with the Bavarian State Opera on Oct. 28 as Matteo in a new production of Richard Strauss' Arabella, staged by the intendant of the opera, Prof. Rudolf Hartmann, and conducted by Rudolf Kempe. In a cast headed by Lisa della Casa in the title role, Hermann Uhde as Mandryka, Gerda Sommerschuh as Zdenka, and Ira Malaniuk as Adelaide, Mr. Vandenburg made an impression by his ringing tenor voice, histrionic skill, and handsome figure. After this performance, he was signed to a new contract by the Bavarian State Opera for the season of 1953-4.

AT MASTERS' SHRINE . . . William Warfield and his wife, Leontyne Price, visit the Zentralfriedhof in Vienna, and view the graves of (l. to r.) Beethoven, Mozart and Schubert. Brahms, Hugo Wolf, Johann Strauss, and some 20 other noted musicians are interred there. The picture was taken by Dr. Otto Herz, who was in Vienna to accompany a recital by Mr. Warfield.

METROPOLITAN OPERA

(Continued from page 7)

cellent impression and was appropriately sinister as the assassin. The rest of the cast brought again the talents of Ferruccio Tagliavini as the Duke, Roberta Peters, Gilda, Hertz Glaz, Maddalena. Alberto Erede conducted.

Another Rigoletto on Dec. 1 presented Leonard Warren for the first time this season in the title role, in which he is eminent for an impersonation of much lyric and dramatic power. Its richness of tone and emotional shadings were conveyed with great effectiveness throughout, and he had a warm welcome.

Don Carlo with Changes

The first Don Carlo of the current season on Dec. 2 had several new faces in the cast of last year's revival. Richard Tucker was again the overwrought hero, using his splendid tenor voice with emotional impact. Robert Merrill brought lustre to the virile role of Rodrigo, with authority in voice and action. These two, with the finely sombre singing of Lubomir Vichegonov as a Friar set an exciting pace in the first scene.

The Elizabeth of Delia Rigal, as formerly, held grace, stately bearing and much charm. The soprano is evidently working for a smoother vocal technic and some of the nervous unevenness has been eliminated. One feels that this innately gifted singer will become increasingly more assured in ease of production.

After a disappointing arietta in the first act cloister gardens, Fedora Barbieri, the Princess of Eboli, did luscious vocal work in the trio scene with Tucker and Merrill, and sang with brilliance and thrilling appeal in the famous aria, O Don Fatale, bringing an outburst of applause from the audience. Histrionically she was constantly a delight. Mme. Barbieri seemed to constrict her opulent voice for fioritura singing in Act I. This type of projection not only seems unnecessary but robs this artist of her gift of spontaneity.

Jerome Hines, young American basso, who has done excellent, stylistic singing in many previous assignments, rose to new heights as Philip II of Spain. He was superb in voice and bearing. After the soliloquy air in the king's study, the ovation that stopped the performance was a sincere tribute.

Paul Schoeffler, as the Grand Inquisitor, also sang magnificently, although this reviewer found his entrance less striking than that of Hans Hotter in 1951. In supporting roles were Laura Castellano as Theobald; Paul Franke, the Count of Lerma; Emery Darcy, the Herald; Lucine Amara, singing the Celestial Voice with fluctuating pitch; and Tilda Morse, a gentle figure as the Countess of Aremberg. The gorgeous scenes and costumes once more emphasized the imaginative genius and pictorial skill of Rolf Gerard. Margaret Webster's direction appeared more dynamic than last year except in the *auto-da-fè* scene, during which, at moments, the stage was overcrowded and the action highly confused. For the most part the masterly score, conducted by Alberto Erede, received a reading luminous and colorful, marked by clarity of detail in the few delicate passages. There was a feeling of dragging in the second portion of Act I, but elsewhere the great music and the pathos of the drama emerged with rich and glowing impact.

M. C.

Venice Fete Revives Malipiero Opera

GALA SCENE . . . Artur Rodzinski, after the opening concert of the Venice Festival at the Teatro Fenice, which he conducted, receives congratulations of the audience.

VENICE—Older masters of the Venetian schools and modern music shared the programs of the 15th International Festival.

The most important event of the series was a production of the opera by G. Francesco Malipiero, La Favola del Figlio Cambiato (Fable of the Changeling Son). This had its p[remiere] in Brunswick, Germany, in 1934, [and] its single Rome hearing the same year, was lustily hissed and then withdrawn, owing to opposition from clerical and court circles.

The furore at that time arose over the satiric implications in the book by Pirandello. It concerns a poor child, who is substituted for a King's son, while the latter, an idiot, lives in poverty. The leading role is portrayed by the mother of the changeling. The legend on which it is based is fairly familiar in folk stories. Needless to say, there was no uproar this time, but a warm reception.

The setting is a highly individual one, with modern harmonic intervals, and some suggestion of the continuous melody of Wagner. There are also influences of plainsong and popular rhythms. The orchestral accompaniment is subordinated to the singing voice, with declamation predominating and occasional arioso passages. Between the scenes there are orchestral interludes. The entire score is one of considerable beauty.

The musical direction of Nino Sanzogno was a skilled one, and the scenic designs by Enrico Paulucci carried out the atmospheric suggestion of the text. Carla Gavazzi as the Mother, Cloe Elmo as Vanna Scoma, and Mario Carlin as the idiot son were prominent in the cast. Other singers were Emma Tegani, Fernanda Cadoni, Anna Maria Canali, Cesare Valletti, Mario Boriello, Vincenzo Demetz, Renato Capecchi and Rolanda Panerai. The stage direction was by Giorgio Strehler.

A rare novelty was a tiny comic opera by Baldassare Galuppi, La Diavolessa, on a libretto by Carlo Goldoni, which dates from 1755. This proved an example of sprightly musical idiom rather typical of its era. It was well sung and warmly received.

Rodzinski Conducts

The opening concert, conducted by Artur Rodzinski, was devoted to works by Vivaldi and Cavalli. The former's Four Seasons exercised its well-known descriptive and musical charm. The Cavalli scores were two unpublished ones for soloists, chorus and orchestra, which made a profound impression on the Teatro Fenice audience. These were excerpts from the opera L'Ercole Amante, including a deeply felt dirge for Ercole, and a Magnificat of considerable grandeur. The excellent interpretation of Rodzinski utilized the fine qualities of the chorus and orchestra of La Fenice. The soloists included Elena Rizzieri, Cloe Elmo, Aldo Bertocci and Franco Calabrese.

Modern Works Performed

The contemporary scores heard included Paul Hindemith's six String Quartets, played by the Koeckert Quartet in chronological order. There was a choral and orchestral concert when Heinrich Hollreiser conducted Bartok's Cantata Profana, Webern's Cantata No. 2 and Gottfried von Einem's Hymnus, and Rudolf Albert led Hans Werner Henze's score for his ballet, The Idiot, with a chamber ensemble. Ilona Steingruber and Otto Wiener were the soloists.

A concert by the Dell'Abaco String Ensemble from Verona included Alan Rawsthorne's Oboe Concerto, with Guiseppe Bonegra as the excellent soloist; Karl Amadeus Hartmann's impressive Fourth Symphony. Concertos for strings by Lidholm and Nystroem, representing Scandinavia, were also among the interesting scores heard at this absorbing annual series.

R. R. T.

NEW YORK CONCERTS

CARNEGIE HALL

N. Y. Philharmonic-Symphony, Dimitri Mitropoulos conducting, Nov. 20, E.—Works of advanced modern music with Romantic entries made up the program. Outstanding in its impression was the New York premiere of Alban Berg's Three Orchestral Pieces, op. 6, a series bearing the simple titles of Prelude, Round and March. This proved a poignant, soul-shattering revelation in the original idiom of the twelve-tone genius. The style at times recalled the Wozzeck orchestral interludes, and the final section anticipated some of the cataclysmic music of the recently recorded Lulu fragments. The performance was superb.

Friedrich Gulda made his first appearance as orchestral soloist in Manhattan, playing the Prokofieff Third Concerto for Piano and Orchestra. This brilliant if somewhat hard-shelled work revealed his limpidity of tone and relaxed flexibility of piano method as well as his fine musicianship. There was an ovation. The opening work was Berlioz's Benvenuto Cellini Overture, given a serious, probing reading of great polish and deliberateness by Mr. Mitropoulos. He closed the concert with Saint-Saens' picturesque Suite Algérienne, op. 60.

R. M. K.

Nov. 23, A.—Friedrich Gulda played the Beethoven Third Concerto with authentic style and temperamental warmth, digital brilliance and a rounded tone quality that made for high enjoyment. There were acclamations at the close. The program was otherwise composed of the Ruy Blas Overture of Mendelssohn, Strauss' Also Sprach Zarathustra, beautifully read, and the Prince Igor Dances.

Nov. 27, E.—The soloist under Mitropoulos was William Kapell, in Mozart's rarely heard Concerto in G major for piano and orchestra (K. 453). It is not as majestic as the D minor concerto and perhaps less perfect than the A major, but it is a score of the highest maturity. Mr. Kapell has discarded his former aggressive peculiarities; he now serves the music in self-effacing manner, and offered an interpretation telling in its simplicity and persuasive in its warmth and honesty, using Mozart's own cadenzas. He was rightly feted.

The concert opened with Beethoven's Leonore Overture No. 1, which has neither the drama of its two namesakes nor their sweeping force. It was played with finesse and warmth. Brahms' First Symphony closed the evening in a rhapsodic reading of notable contrasts—almost theatrical ones—and dramatic tension.

H. W. L.

Nov. 30, A.—In a program which also listed Wagner's Tannhaeuser Overture, Boccherini's Symphony in A (performed earlier at these concerts) and Kodaly's Dances from Galanta, the main interest of the listeners was centered on the first New York performances of Arnold Schoenberg's Concerto for Violin and Orchestra, op. 36, which was given also at the concert of the previous evening. The soloist was Louis Krasner, devoted disciple of the late composer, who offered the world premiere in 1940 with the Philadelphia Orchestra, Leopold Stokowski conducting. Dimitri Mitropoulos, as expected from this apostle of contemporary music, gave his all to the task, with the orchestra following him devotedly. Mr. Krasner merits high praise for his artistic feat, which demands great immersion in the style of composition and must have taken many months of preparation.

After the statement of the first theme, which has a romantic character almost in the vein of Wagner's Tristan, the orchestra in its accompaniment subjects this tone-row to many variations and permutations, with the violin providing various figurations. The music rises to dramatic heights and contains episodes of lyric restraint. The second movement has spots which recall Mahler's Song of the Earth, but the 12-tone technic which characterizes the entire score gives these thematic ideas an entirely different aural appeal. The Finale is based on a theme of march-like rhythms, which appears in many abbreviations and enlargements. The composition is most difficult fare, but is manifestly the work of a master and an innovator. The audience applauded conductor and soloist warmly.

H. W. L.

DISCUSSING NEW SCORE . . . Tossy Spivakovsky, violinist, r., with Leon Kirchner, American composer. They collaborated in giving the world premiere of Mr. Kirchner's Sonata Concertante at Carnegie Hall, on Nov. 30.

Boston Symphony Orchestra, Pierre Monteux conducting, Dec. 3, E.—With Monteux as guest, the Bostonians' program opened with Brahms' Academic Festival Overture. The performance had all the earmarks of the distinguished conductor's stylistic refinement. It was clear, dynamically and structurally well planned and sounded, if not too vigorous, filled with winning good humor. Beethoven's Eroica, in one of Monteux' exemplary readings, followed—with every phrase given its right importance, the classical masterpiece shown in all its glory.

The novelty was Ernest Bloch's Concerto Symphonique for piano and orchestra. It was played with great understanding and splendid technical and musical equipment by Corinne Lacomblé, who had been soloist in it before, when Monteux did the work on the West Coast. She also played in the world premiere of the score under the composer's baton at the Edinburgh Festival in 1949. Her reading deserves to be called authentic. The composition is a massive work, with the piano an equal partner in the overall symphonic design. The themes are easily discernible and rhythmically strong. The harmonic idiom shows Bloch's characteristic preference for oriental colors, though the influence of Tchaikovsky and Rachmaninoff is evident. The stately first movement is followed by a scherzo-like Allegro vivace. The Finale, with its march theme, again strives for monumentality. The composition was very well received and soloist, conductor and orchestra were applauded with warmth.

H. W. L.

Ray Lev, Nov. 21, E.—A dynamic personality, backed by considerable ability to generate musical tensions, was evident in the recital by the American pianist. Sincerity and conviction triumphed whenever Miss Lev chose to follow the heroic or fervent impulse, despite a few gaps in technical equipment. Even her overblown reading of Beethoven's essentially intimate F sharp major Sonata, op. 78, proved interesting. The forcefulness of her ideas and her penchant for sudden, big crescendi fared best in portions of three works, Bach's Organ Toccata in C, Moussorgsky's Pictures at an Exhibition, and Liszt's Venezia e Napoli. Hard tones, occasional overpedaling, and a lack of dynamic gradations in various loud measures might be overlooked in her vigorous release of human emotions. In Schumann's Albumblätter, Miss Lev seemed almost reticent and much less convincing. In her group of brief novelties, Haufrecht's Two Preludes contrasted the sweet and the primitive, Kurka's Lullaby had dreaminess plus sophistication, Danny Michaels' Workin' for My Livin' was an overdressed blues tune, and Harry Fratkin's Scherzo was sportive and perky.

E. B.

Toshiya Eto, Nov. 24, E.—One of the most impressive newcomers in recent years, the brilliantly gifted Japanese violinist presented a program comprising the Vivaldi-Zimbalist Sonata in C, the Franck Sonata, the Tchaikovsky Concerto, Ravel's Tzigane, and Zimbalist's Fantasy on Rimsky-Korsakoff's Le Coq d'or. Unusual loveliness came to light in each work through a tone that was often large, warm, rich, and colorful. Mr. Eto's technique at many points showed elements of a flame that transcended mere reliability. His musical manner was mainly romantic, but with the diginity and the grand line to avoid the eccentric. He interpreted the Tchaikovsky Concerto with much ardor, though certain swift measures in the Finale required greater volume to equal his highest standard. His readings of the Franck and the Vivaldi, if somewhat too luxurious, were vibrant, clear and spirited. Vladimir Sokoloff was the faithful accompanist.

E. B.

Robert Goldsand, Nov. 25, E.—The pianist's exceptional skill and seriousness contributed to a worthwhile and well diversified program. No matter what he attempted, whether the Schubert A minor Sonata, op. 42, the Bach French Suite in E, the Chopin G minor Ballade and Three Etudes, or a contemporary work, he favored, for the most part, scholarliness, lucidity, and vividness. Except for some fast passages in the Bach, his phrasing and accentuation had distinctness and apt style. He did not seek to be overly colorful or poetic, yet he could convey an epic or lyric line. In his partisanship of modern music he combined sensibility and enthusiasm. While he made the Barber Sonata sound thrilling, he left no doubt about its formal integrity, neo-romantic imagination, and bold adventurousness. He introduced Walter Giannini's Modal Varia-

tions (1951) and revealed their fairly conservative, if ample, dissonance, their pianistic contours and logical patterns.
E. B.

Tossy Spivakovsky, Nov. 30, E.—A violinist of distinction, Mr. Spivakovsky, assisted admirably at the piano by Artur Balsam, opened his program with Handel's Sonata in A major. The tonal refinement and stylistic sensitivity with which he interpreted the work made it memorable. This impression was heightened with his playing of Brahms' Sonata in G major, op. 78, so musical, tonally beautiful, perfect in ensemble, and inspired in concept. After the intermission came the world premiere of Leon Kirchner's Sonata Concertante. The three divisions follow one another without a break. The first starts with the theme stated by the solo violin in hymn-like exaltation; in the process of its development, it is taken over by the piano and built to a powerful climax. After a strongly felt lyric second part, a brilliant finale, with a logical structural design, brings the composition to an effective close. Though written in a strongly contemporary idiom, the composition is very effective. The composer, at the piano, assisted in a convincing and brilliant interpretation of his work. Stravinsky's enchanting Pastorale, with Mr. Balsam at the piano, led to two Caprices by Paganini for solo violin, brilliantly traversed. The Campanella closed the official list, lengthened by four encores. H. W. L.

Ruth Slenczynski, Dec. 1, E.—Still the proud possessor of a spectacular facility and a glamorous tone, the former prodigy pianist displayed her accomplishments to a New York audience for the first time in five years. She tried to dazzle mainly by precipitate dexterity not only in the Prokofieff toccata, where it was fitting, but also in parts of the Bach Chromatic Fantasy and Fugue and the end movements of the Schumann G minor Sonata, where it was incongruous. She made swift and climactic passages seem glib or rough in Bach, in Schumann, and in three Debussy pieces. Yet, while seldom intimate or deep, her playing had many indications of rhythmic and coloristic potentialities. She read two Bartok Bagatelles in simple and pleasing fashion. She came close to the classical style in the Haydn Variations in F minor. Perhaps she will find more values in music in the near future. E. B.

Zino Francescatti, Dec. 2, E.—It was the recital of a consummate master which Zino Francescatti gave with the equally perfect assistance at the piano of Artur Balsam. He opened the program with Brahms' Sonata in A major, op. 100, played with structural clarity, tonal warmth and technical perfection, the last made completely the servant of the musical expression.

The highlight of the program was Bach's Sonata in C major, No. 3, for violin alone, in which the artist not only filled the hall with the most exquisite sounds, but by his musical conception made the piece an exciting and uplifting musical experience. The Fugue was a particular architectonic triumph.

Ravel's Sonata opened the second part, and received a reading of great rhythmic elasticity and interpretative meaning. A group of smaller pieces by Britten, Konstantinoff, Vale-Francescatti and Sarasate closed the official list which was prolonged by encores demanded by vociferous applause. H. W. L.

TOWN HALL

Regino Sainz de la Maza, N. Y. debut, Nov. 21, E.—This recital introduced to Manhattan the eminent guitarist, winner of a medal from the University of Buenos Aires, playing polyphonic works of De Narvaez, De Madurra, Caspar Sanz and Scarlatti, by an anonymous Italian composer of the 16th century, by J.S. Bach, Sors and Tarrega, with superb mastery of his medium. He also was heard in a modern group by Falla, Debussy, Albeniz and two works by Eduardo Sainz de Maza and himself. Associated with the late Manuel de Falla in the National Music Society in Madrid, he has toured widely in Europe and South America and revived many works of hitherto little known composers of the 16th and 17th centuries. His technique challenges that of a fine harpsichordist in the perfection of style, and in the subtle gradations of tone and dynamics evoked from his historically important instrument. Apparently a musical scholar as well as a fine performer, he adds a talent of distinction to the local musical scene. G. T.

Theodore Hines, N. Y. debut, Nov. 23, A.—The program was impressively sung, as to musicianship, interpretation and opulent vocalism, by the personable young American basso-cantante. Mr. Hines possesses a voice of velvety texture throughout its wide range. It is a voice with tears in it at times; but never surcharged with sentimentalism. The taxing program held works by Handel, Mendelssohn, Schubert, Brahms, Flegier, Verdi, Tchaikovsky, Borodine, Rachmaninoff, and Work, closing with Negro Spirituals arranged by Brown and MacGimsey. The Battle of Jericho, an encore, was proclaimed with dramatic effect. Schubert's Die Post and An die Musik were models of excellent lieder singing. The opener was Handel's Why Do the Nations from Messiah, followed by the recitative and aria from Samson, The Good We Wish For and Thy Glorious Deeds; the tricky lower voice coloratura passages were negotiated with ease, as were the baroque figures abounding in the score. Space limitations preclude detailed discussion of the program, but mention of Schubert's Prometheus and Brahm's Vier ernste Gesänge should be included for the idiomatic manner with which they were delivered. Arpad Sandor provided able piano support.
H. I. B.

New Friends of Music, Nov. 23, 5:30 p.m.—As a welcome gift, the management of the New Friends of Music introduced to its audience the Boyd Neel Orchestra from London, under the director of that name. The group is well known for its recordings, but this was its New York debut. The score of string players, augmented for this occasion by some woodwind instruments and horn, offered a program which by its spontaneity and charm explained the success of the group. Under its conductor-founder, Boyd Neel, the players delve into the rarer treasures of musical literature, and seem to perform these pieces just as much for their own as for their listeners' pleasure. The program opened with a simple symphony by Karl Friedrich Abel, 18th century musician who migrated from his native Germany to England, studying there with one of Bach's sons. The work was played clearly and with charm. Juxtaposed with it was Bartok's Divertimento for Strings (1939), one of the most interesting creations of the late Hungarian master. Here the beautiful warmth of tone of the ensemble was shown to its best advantage. With David Lloyd, the excellent and musical tenor, as soloist and their own John Burden playing the horn part, Benjamin Britten's Serenade for tenor, horn and strings received a well-nigh perfect interpretation. Mozart's Symphony No. 29 in A major (K. 201) brought the program to a bright close. The fervent applause of the audience implied a desire for a return of the group. H. W. L.

BOYD NEEL conducted his orchestra in its New York debut at a concert of the New Friends of Music.

Nov. 30, 5:30 p.m.—A high order of musicianship and competence prevailed in this all-Mozart concert. Three members of the Budapest String Quartet (Jac Gorodetzky, violin; Boris Kroyt, viola, and Mischa Schneider, cello) performed the Divertimento in E flat (K. 563) and joined with the pianist Eunice Norton in renditions of the Piano Quartets in G minor (K. 478) and E flat (K. 493). Balances were adjusted with special refinement in the Divertimento, and it was read with such a keen sensitivity that traces of blandness were infrequent and unobtrusive. Though the tone of the piano did dominate in several places, the musical patterns of the Quartets were well delineated. Projected most satisfactorily, the liveliness and merriment of the Finale of the E flat Quartet sent the audience home happy. E. B.

Anahid and **Maro Ajemian,** Nov. 23, E.—In the first of three recitals, the violinist and pianist, a likable and experienced sister-team, who had appeared recently as soloists in Lou Harrison's Suite for Solo Violin and Solo Piano with Small Orchestra in a concert of the American Composers' Alliance at the Museum of Modern Art, performed five sonatas of the eighteenth century. These were Boccherini's Sonata No. 1 in B flat, J. S. Bach's B minor Sonata,

(Continued on following page)

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NEW YORK CONCERTS

(Continued from preceding page)

Mozart's Sonata in A (K. 526), Couperin's Sonata in F (1765), and Beethoven's Sonata in E flat, op. 12, No. 3. Each work emerged in recognizable shape, with a minimum of temperamental display. The ensemble kept practically every passage in neat proportions. The sisters' musicianship emphasized plainness and modesty, with just enough elegance and daintiness to make things pleasant and interesting. At times, as in the most profound sections of the Bach Sonata, a shade more of strength was infused into their interpretation. It was entirely welcome, and gave further proof of their knowledge and devotion. E. B.

Little Orchestra Society, Nov. 24, E.—Thomas Scherman opened the third concert of his sixth season with the world premiere of Robert Kurka's The Good Soldier Schweik, a suite for woodwinds, brass and percussion. In six parts, the work opens with an Overture based on the driving rhythms of the percussion instruments; then comes a Lament, in which a plaintive oboe melody is the center theme. A satirical March follows, the trumpet and timpani stating the theme, which later re-occurs in an amusing duet between flute and piccolo. A War Dance leads to a Pastoral, which paints the landscape in its transition from peace to war. The Finale freely employs jazz rhythms of American origin. It is an animated composition, a bit too long for its thematic content, but well written and effective. The composer bowed from his box.

The other novelty was Frank Martin's Ballade for cello and small orchestra, which gave the French cellist, Paul Tortelier, an opportunity to show his superb artistry. His tone, bowing, technical and musical equipment are of rare excellence. The work is written in oscillating colors and loosely constructed, and it received a persuasive reading. Mr. Tortelier topped this achievement in Tchaikovsky's Rococo Variations, which he played with subtlety and elegance, and Mr. Scherman accompanied with great sensitivity. The program closed with Brahms' Serenade No. I, in D major, a convincing interpretation which drew enthusiastic applause. H. W. L.

William Harms, Nov. 25, E.—After several seasons' absence, it was a pleasure to hear this gifted and imaginative pianist again, in a program which contained the first local performance of Efrem Zimbalist's Impressions — 1951. This series of character-pieces is written in an impressionistic, romantic idiom and fits the talents of Mr. Harms well. He gave a particularly sympathetic interpretation of the piece called Rachmaninoff, and as an encore played a Medtner Fairy Tale. Opening his program with the Bach-Busoni-Tausig Toccata and Fugue in D minor, he offered a lucid, if somewhat heavy reading of Mendelssohn's Variations Serieuses, closing the first part with Chopin's Sonata in B flat minor. Technically up to his task in every way, though sometimes using the pedal indiscriminately, especially in the last movement, Mr. Harms gave us heroic Chopin. The Trio of the Funeral March sang with great beauty and warmth. His colorful touch was displayed in other offerings, such as Carlos Salzedo's attractive Prelude to Olaf Bolm - 1920. He closed the official program with Godowsky's Concert Paraphrase on Waltzes from Die Fledermaus, a sparkling display piece, tossed off by the artist with technical prowess and tonal charm. Encores followed. H. W. L.

Martha Holmes, Nov. 26, E. — Miss Holmes possesses some aptitude for the recital field, and the audience welcomed her singing with demonstrative applause. The soprano's voice, when unconstricted, evidenced a clarity and an innate warmth, but it was not always fully under control, despite intelligent conceptions. The lieder groups of Schubert, Schumann and Wolf held a certain authority of style, although perhaps imitative in vocal projection and interpretation of the soprano's teacher, Mme. Lotte Lehmann. In the Debussy cycle, Chansons de Bilitis, Miss Holmes held to a small groove of tone which was at times charming. Paul Ulanowsky played splendid accompaniments. M. C.

Martha Lipton, Nov. 30, A.—A recital of unusual merit was given by the Metropolitan Opera mezzo-soprano before a large, enthusiastic audience. Miss Lipton's unhackneyed program consisted of four infrequently heard Schubert Lieder, including the recitative and air, Dem Unendlichen; the difficult but interesting songs Nacht, Im Zimmer, Schilflied and Die Nachtigall from Berg's Sieben Frühe Lieder; Berlioz's La Mort de Cleopatre; four lovely Wolf Lieder, and four songs in English by Aaron Copland and Benjamin Britten. Her performance throughout was marked by a high degree of musical intelligence and commendable artistry, warmth of interpretative expressiveness and depth of feeling not frequently heard in our concert halls. Her singing was generally well controlled and appealing, with an especially rich quality throughout the medium range. There were a few exceptions where the tendency to a slight tonal explosiveness occurred in the upper register, and occasional sense of breathiness in some of the quiet passages. Miss Lipton's singing of the Wolf group was outstanding for its depth and versatility of mood coloring and for the beauty of the vocal projection, as was her rendition of the Berlioz work. Paul Ulanowsky provided skillful accompaniments. L. C.

Harry Fuchs, N. Y. debut, Nov. 30, E.—The young pianist's sincere, intellectual grasp of his program was coupled with a substantial technique that made possible a large variety of nuance and touch. Among his best interpretations were the Brahms C sharp minor Intermezzo, op. 117, No. 3 (for breadth and mellowness), the satiric Mozart Variations on "Unser dummer Poebel meint" (for finesse in a truly Mozartian style), and the Chopin E major Scherzo (for grace and elegance). In Four Piano Pieces, op. 21, by Marion Bauer, his performance conveyed in color and pi-

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quancy the meanings of their titles, Chromaticon, Ostinato, Toccata, and Syncopé. William Spielter's glittering, modern transcription of Johann Strauss' Schatz-Walzer sounded properly Viennese. The first and second movements of the Beethoven "Hammerklavier" Sonata went very well; the Adagio, not so well, since portions of it needed greater emotional power or depth. But the clarity of the final Fugue was outstanding and indicated Mr. Fuchs' thorough comprehension of a complex score. E. B.

Musicians Guild, Dec. 1, E.—One of the most distinguished musical organizations in this city is the Musicians Guild, and their yearly series of concerts, now in their seventh season, has resulted in performances of rare musical impact and perfection. This year's opening evening was no exception. Played by John Wummer, flute; Joseph Fuchs, violin, and Lillian Fuchs, viola, Beethoven's Serenade in D major, op. 25, received a delightful hearing. The work is a gem of graceful wit and beautiful lyricism, an example of the most delightful virtuosity. The Kroll Quartet (Messrs. Kroll, Graeler, Gordon and Twerdowsky) then offered Debussy's String Quartet in a delicious and sensitive reading. The balance was perfect, the sense of color infallible, and the clarity of interpretation and warmth of aural appeal difficult to match. The enthusiastic reception was fully justified. Later Joseph and Lillian Fuchs played Villa-Lobos' vigorous and imaginative Duo for violin and viola (which they had premiered here a few seasons ago) with consummate technical and musical mastery. As a finale, the Kroll Quartet and Eugene Istomin, excellent and eminently musical pianist, joined forces in a persuasive performance of Dvorak's Quintet in A major for piano and strings, op. 81. H. W. L.

Lois Marshall, N. Y. debut, Dec. 2, A.—Winner of the Walter W. Naumburg Musical Foundation Award, Miss Marshall revealed a fine soprano voice of good volume and beautiful tone. Interpretative gifts and a gracious personality are outstanding endowments of the debutante. Schubert's Im Frühling and the Puccini In questa Reggia from Turandot were outstanding, the former invested with proper tenderness, the latter proclaimed with dramatic intensity that evoked plaudits. Beginning her program with English songs of the 16th and 17th centuries, arranged by the late Arnold Dolmetsch, Miss Marshall wove a spell of past romanticism. Further Schubert lieder included Dem Unendlichen and Gretchen am Spinnrade. Laudamus Te and Et Incarnatus Est from Mozart's Mass in C Minor were magnificently delivered. Falla was represented by his Siete Conciones Populares Españolas, sung effectively. The printed list ended with Three Songs to Poems of James Joyce, by Samuel Barber (Rain Has Fallen, Sleep Now, and I Hear an Army) and encores were added. Weldon Kilburn supplied adequate piano support. H. I. B.

James Wolfe, N. Y. debut, Dec. 2, E.—Genuine talent for keyboard music was shown by the pianist from Omaha. He produced a naturally beautiful tone of modest resonance. While his technique was barely adequate and had little firmness or touch variety, he used it to good effect in many pages of a varied program. His linear and rhythmic concepts were especially attractive in two Chopin selections, the A minor Mazurka, op. 67, No. 4, and the B minor Scherzo, and in certain parts of the Bach C minor Partita and the Schumann Papillons, though other parts of these required more bell-like tones and a less commonplace attitude in matters of balance and phrasing. Even if its seraphic and ethereal implications were seldom evident, the Beethoven Sonata, op. 110, received the finest reading for overall line, lyrical impulse, and human quality. John Stewart McLennan's Fantasy, Fugue and Rigadoon revealed bluntness, severity, and power in its highly dissonant textures with only a few thin spots and a little pretentiousness. E. B.

Richard Elsasser, Dec. 3, E.—An organ recital replete with a show of technical skill, including extraordinary pedal execution, plus fine musicianship, was given by the youthful artist, who makes the noble instrument respond to his every demand. Mr. Elsasser played his taxing program from memory, not a surprising feat for one who is reported to be the youngest person in history to memorize and perform all of the 236 organ works of Bach. Vivaldi's Concerto in A Minor, arranged by Elsasser for modern organ, opened the printed list, followed by Dandrieu's Le Fifre, Stamitz's Andante and John Bull's Rondo in G. Next came a stirring performance of J. S. Bach's monumental Fantasie and Fugue in G Minor. Vierne's complex Carillon and Karg-Elert's Seven Pastels: Soul of the Lake unfolded great virtuosity. Pietro Yon's Humoresque: L'Organo Primitivo, and Elsasser's Concert Study in D Minor, based on a theme by Yon, afforded a show of exciting technical prowess. An improvisation on a theme submitted in a sealed envelope by Ernst Krenek, and not previously seen by the organist, concluded the printed program. For an encore a theme prepared "on the spot" by a music critic received, as did Mr. Krenek's, a lengthy, intricate development, with fugue and other ornamental figurations interwoven in many colorful contrapuntal patterns. The discriminating audience gave the recitalist warm and enthusiastic support. H. I. B.

Marisa Regules, Dec. 4, E.—A choice of numbers which challenged all her resources and at the same time showed her keyboard gifts to the fullest marked the recital of the Argentine pianist. Two major sonatas—Beethoven's "Appassionata" and the Liszt B minor—were the centerpieces, flanked by the Beethoven Rondo in C, Chopin's Andante Spianato and Grand Polonaise, Danza by Juan Jose Castro, and Ravel's Forlane and Toccata. The steadily developing technical prowess and interpretative scope of Miss Regules had plentiful expression in such music as this. Nervousness was not entirely absent, as shown in occasional hurried rhythms, but the greater part of the evening was marked by playing of elegance and a deepening poetical concept. Not many women could have loosed the thunders of Liszt as she did. E. S B.

CARNEGIE RECITAL HALL

Grace Gimbel, Nov. 21, E.—The youthful pianist opened her program with Brahms' Fantasies, op. 116, a difficult work calling for a shaded, colorful touch to reflect the many moods of the sections. Miss Gimbel, though sometimes seeming to contend with technical problems, gave a creditable reading. Mozart's Sonata in D major (K. 311) was traversed in a straightforward manner, which deprived the beautiful Andante con espressione of much of its meaning. The corner-movements were played with efficiency. Beethoven's Sonata in A major, op. 101, had more stress laid on the technical aspects of the work than its musical content. Miss Gimbel later performed Harold Triggs' Six Surrealist Afterludes, attractive compositions, done with charm and understanding. Chopin's Nocturne in D flat major and Scherzo in B minor closed the program to warm applause. H. W. L.

Mildah Polia, Dec. 4, E.—The French mezzo-soprano chose an intriguing list of songs by Vellones, Ravel, Poulenc, Hahn, Chausson, Aubert, Nerini, Rhené-Baton and Bernard, varying from the mysticism of Ravel's setting of Ronsard à son Ame and Poulenc's Priez pour Paix to the gay mood of Bernard's Ca fait Peur aux Oiseaux and the sinister La mauvaise Prière of Aubert. Taste and finesse are outstanding qualities in Miss Polia's artistic equipment, and these were qualities which illuminate a song list such as this. The reception was markedly warm. D. T.

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New Scores Heard In Philadelphia

By Samuel L. Singer

PHILADELPHIA—This city's music season had been pursuing the even tenor of its ways—mainly familiar symphonic and opera works, well performed—until the Philadelphia Orchestra gave the local premiere of Joan of Arc at the Stake.

One recalls that it was Stokowski's presentation in 1918 of Mahler's Eighth Symphony ("of a Thousand"), its American premiere, that put the then young Philadelphia Orchestra on the map and gave it a national reputation. The international leadership of the orchestra today is unquestioned, but Eugene Ormandy's conducting of Joan added another leaf to the full laurel wreath.

The Honegger work is gargantuan neither in bulk nor length, but the diversity of styles fused therein makes it a work to be reckoned with. The multicolored palette of Honegger's orchestral music, the greatly demanding parts of the choruses as well as the solo singers, and the many dramatic speaking roles of the Paul Claudel text, combined to make a memorable impression on all three audiences.

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While one recalls particularly the marvelous choral effects Honegger achieves, such as the voices of the animals, the over-all impact of the work is one of spirituality. This effect was gained with the aid of Vera Zorina and Raymond Gerome in the principal speaking roles; Frances Yeend, Carolyn Long, Martha Lipton, David Lloyd and Kenneth Smith as solo singers, and, not least, the Temple University and St. Peter's Boys' Choirs.

Rivier and Villa-Lobos Novelties

The Orchestra has played few novelties so far this season. Two came on one program—Jean Rivier's Symphony No. 3 for Strings, a modern work of much feeling, occasionally bittersweet, and Virgil Thomson's Five Songs from William Blake. Mack Harrell was the baritone soloist in the songs, which have the Thomson characteristic of folk quality in a beautifully scored setting.

Later came the first Philadelphia performance of the complete Bachianas Brasileiras No. 1 by Villa-Lobos, lushly played by the 'cellos. On this program Lelia Gousseau, French pianist, made her American debut in the Schumann Concerto. She appeared tense at her first performance, but at the two later concerts played not only with brilliant technique but manifest feeling for the lyric qualities of the Concerto.

The first program of five that will comprise a Brahms cycle this season presented a quasi-novelty, the lovely Serenade in D, last given in its entirety by the orchestra in 1904. Concertmaster Jacob Krachmalnick and First 'Cellist Lorne Munroe then offered a well-integrated, tonally warm interpretation of the Double Concerto. The Fourth Symphony completed the program.

Opera by Various Forces

All five opera performances so far this season have had capacity audiences. The Metropolitan Opera Association opened with its new production of La Forza del Destino, the first of its six performances here. Discussion of debatable aspects of the sets may be omitted; they are good to look at. Milanov, Tucker, Warren and Hines were in excellent voice, and Fritz Stiedry conducted with spirit.

Aurally, however, the most enchanting opera performance of the season has been a concert version of Madame Butterfly, on Emma Feldman's All Star Concert Series, by the Philadelphia Orchestra under Ormandy. This fully projected the silken texture of Puccini's music. Uta Graf and Robert Rounseville headed the able cast.

Butterfly also served to open the Philadelphia Civic Grand Opera's fourth season, with Tomiko Kanazawa in the title role. The California-born soprano performed with dramatic intensity, vocal feeling and power. Walter Fredericks was a more than adequate Pinkerton. Giuseppe Bamboschek conducted.

Lucia Evangelista repeated her moving portrayal of La Traviata with the Philadelphia La Scala Opera. Giacinto Prandelli, bowing here, was competent as Alfredo, while Frank Guarrera made the biggest hit with his dignified Germont, his first assumption of the role here. Michael Lepore conductor. Earlier, La Scala presented Jean Madeira's rich-voiced but histrionically unrestrained Carmen. Louis Mannard was an uneasy Don José. Carlo Moresco conducted with good pace.

GERTRUDE LINDHURST and J. GOODMAN WATERS

Lindhurst and Waters in Recital

MARION, IND.—Gertrude Lindhurst, soprano of New York, and J. Goodman Waters, organist, gave a recital on Nov. 16 at the First Presbyterian Church, one of the James V. Sweetser Memorial Fund concerts which are made possible "from time to time in the church, free to all the people" by a fund established by the late Mr. Sweetser. Miss Lindhurst was heard in numbers of Handel, Reger, Massenet (an aria from the oratorio Mary Magdalene), and lighter excerpts by Tate and Friml. Mr. Waters' solos were by Massenet, Purcell, Elgar and others, and the two joined in their own arrangement of Brahe's Bless This House.

Bothwell Albums Issued

Two long-playing albums, featuring Mary Bothwell, noted Canadian soprano, have recently been released by Royale Records. An Hour of Lieder offers 15 songs of Hugo Wolf, beautifully sung by Miss Bothwell. The singer's splendid delivery of text, her interpretative feeling and lovely tonal quality make this album valuable for schools or for collections.

In the second album Miss Bothwell programs An Hour of Concert Songs, consisting of familiar favorites, which the soprano sings with warmth of vocal texture and simplicity in delivery. The recording includes My Ain Folk, the Brahms Lullaby, an Ave Maria, a Stephen Foster air, and other folktunes or American art-songs attractively grouped. The technical details are admirably handled, with excellent musical balance. Both albums are moderately priced.

M. C.

Mirovitch Soloist in Wilkes-Barre

WILKES-BARRE, PA.—The Wyoming Valley Philharmonic Orchestra, under its conductor, Ferdinand Liva, gave its first concert of the season on Nov. 24, with Alfred Mirovitch soloist in Tchaikovsky's B flat minor Piano Concerto. Mr. Mirovitch offered a brilliant and musicianly performance of this colorful and virtuosic work. He won enthusiastic applause and played a Chopin Nocturne as encore. The program included the American premiere of a Suite for Children by Gentile, also Morton Gould's Christmas Fantasie, the Schubert "Unfinished" Symphony and Bizet's L'Arlésienne Suite.

R. T.

Portland Symphony in Broadcast

PORTLAND, ORE.—Nov. 7 marked the opening of the Friday evening concert series by the Portland Symphony Orchestra, under James Sample, conductor. The guest artist was Nicola Rossi-Lemeni, bass, who has scored such a success in opera. His dramatic ability and magnificent voice thrilled the audience in excerpts from Moussorgsky's Boris Godounoff, assisted by the Portland Symphonic Choir (C. Robert Zimmerman, director) which did excellent work. Mr. Sample, and the orchestra were well applauded also for their presentation of Bizet's Symphony in C Major, the Hawaiian Festival Overture by Dai-Keong Lee, and The Prelude to Act III of Wagner's Lohengrin. The Friday evening Symphony series is becoming very popular with the audiences here.

The Portland Symphony Orchestra, again with Mr. Sample conducting, opened the winter series of the Standard Symphony Broadcast in the Civic Auditorium on Nov. 9. Guest soloist was Zahava Edelsack, playing the second and third movements of Mendelssohn's Piano Concerto in G Minor. The young artist received prolonged applause. Mr. Sample and his fine group of musicians presented a well balanced and artistic program. An audience of several thousand attended.

Arthur Fiedler, conductor of the Boston "Pops," was presented as guest conductor of the Portland Symphony Orchestra. The dynamic leader drew a strong response from the musicians. A program well suited to such an occasion and a typical "Fiedler" performance were received with acclaim. The first half consisted of the lovely Water Music suite by Handel-Harty and Beethoven's Fifth Symphony. The second half, mostly popular in character, opened with the Rossini overture to La Gazza Ladra, followed by Massenet's ballet suite from Le Cid; two polkas, In a Vienna Park by Johann Strauss and Fast Track by Edward Strauss, and the Marche Slave by Tchaikovsky.

The Longines Symphonette, Mishel Piastro, conductor, made their first appearance in a Portland concert, under management of Ellison-White bureau, Nan Merriman, American mezzo-soprano, was the guest artist. Appearing in concert in November, also under Ellison-White auspices were Jan Peerce, "Met" Opera tenor, and Serge Jaroff and his Don Cossack Male Chorus and Dancers. All the concerts were held at the Civic Auditorium and were well attended.

Chamber Group Bows

A new chamber music ensemble, named Ad Musicum, made its debut in a concert at the Woman's Club auditorium. The group of professional musicians consists of four members of the Portland Symphony, Jaqueline Anderson, violin; Roman Dukson, cello; John May, flutist, and John Baldwin, oboist. Henri Arcand is the pianist of this fine ensemble. In the first of three concerts scheduled for this season, the program included sonatas for various instrumental combinations by Telemann, Bach, Poulenc and Hindemith. Well merited applause was given the artists.

The Portland Junior Symphony Orchestra opened its 29th season with a concert at the Civic Audtorium, Dr. Jacques Gershkovitch conducting. Soloist for the event was Patricia Ann Taylor, young Portland pianist, artist-pupil of Lillian Pettibone. She is the winner of the Junior Symphony's piano contest last May, that of the Oregon Federation of Music Clubs this year, and runner-up in the recent Edgar Stillman-Kelley contest. Playing the Mozart Concerto in A major, No. 2, with the orchestra, the young artist displayed exceptional talent, good technique, and promising artistry. Additional numbers played by the orchestra, were the Overture to Oberon by Weber, Symphony No. 4 by Beethoven, Adagio for Strings by Samuel Barber, and Prelude to Die Meistersinger by Wagner. Conductor Gershkovitch gave admirable readings. A large audience attended.

ERNA E. HOERS.

Karolyi Touring Europe

Julian Karolyi, Hungarian pianist, on tour in Europe, includes on his current itinerary return engagements in Berlin, Munich, Hanover, Hamburg, Stuttgart, Brunswick, Osnabrück, Dortmund, Cologne, Scheveningen and other centers. These appearances listed recitals, broadcasts and performances with orchestra under such conductors as Dr. Karl Boehm, Leopold Ludwig, G. L. Jochum, Prof. Hans Knappertsbusch, Clemens Krauss, Joseph Keilberth, Herbert Albert, Hans Rosbaud, Arthur Rother, Ferenc Fricsay, Hermann Abendroth, Dr. Mueller-Kray, Konwitschny, B. Hegmann and others. On Oct. 28 Mr. Karolyi gave an all-Chopin recital in Titania Palast, Berlin, which was sold out, and was recalled for another program devoted to the same composer on Nov. 25. Following his appearances on Feb. 15 and 16 in the German capital as soloist under the baton of Dr. Karl Boehm (conducting for Wilhelm Furtwängler during the latter's illness), Mr. Karolyi will return to America. He begins his tour here with an engagement in Royce Hall, University of California at Los Angeles, on March 10. A subsequent concert is with the Saginaw (Mich.) Symphony Orchestra under Josef Cherniavsky.

Wheeler Beckett Orchestra in N. J.

HACKENSACK, N. J.—The Wheeler Beckett Orchestra of New York was presented in a concert for children between grades four and eight at the Fox Theatre here on the afternoon of Nov. 20, under the auspices of the Bergen County Branch of the New York Youth Concerts Association, Inc. Wheeler Beckett conducted a program of works by Thomas, Mozart, Bizet, Saint-Saens and Chabrier, and made interesting introductory remarks, giving a demonstration of the various instruments. John Corigliano was the concertmaster and soloist.

The 1,400 seats of the Plaza Theatre, Englewood, were sold out by Nov. 1, and the concert was moved to the Fox Theatre in Hackensack, holding 2,300, but some 350 could not obtain seats.

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Toch Symphony World Premiered on Coast

By C. Sharpless Hickman

LOS ANGELES.—Ernst Toch's Second Symphony, introduced to U. S. audiences by the Los Angeles Philharmonic Orchestra under the direction of Alfred Wallenstein, has been met by almost unanimous acclaim from listeners and critics. It is a work of scope, in both its solid, rich orchestration, and the vigorous spirit and lofty faith which imbues virtually every bar of the music. The four movements are scored for the customary full orchestra, with doubled timpani and piano, four hands. The latter combination is highlighted in the concluding passages of the symphony, where the timpani pulse out the last notes. The writing is largely chromatic and often atonal, but not 12-tone. Though the melodic content is not unduly imaginative, neither is it outwardly derivative, though at moments one senses the influence of Bartok. It is a work easily assimilated, consistently lucid, and almost always pleasing to the ear without ever becoming banal. Dedicated to Albert Schweitzer, it is filled with nobility, directness and simplicity of utterance, and has glints of humor—as in the masterly scherzo.

Written by Toch while residing abroad the past two years, it is one of a pair of symphonies which he completed before returning to Los Angeles last summer. (He is now in the midwest, supposedly working on yet another symphony.) The companion work—the First Symphony—will soon be played in this country for the first time by the Pittsburgh Symphony under William Steinberg.

Alfred Wallenstein and the Los Angeles Philharmonic gave the Second Symphony a reading which was in every sense superb. Everything moved wonderfully well, was played with warmth, and directed with sincere understanding and a conviction of the work's importance by Wallenstein. It is to be hoped that he will see fit to give a larger audience the opportunity to hear this Symphony next summer at Hollywood Bowl.

Soloists in Local Bows

Sharing honors on this program was the local debut of cellist Pierre Fournier, whose impeccable musicianship, exquisite tone and Gallic flair were somewhat wasted on the Schumann A Minor Cello Concerto. (Fournier had played last season with the Philharmonic, but only in out-of-town concerts.) Preceding his Philharmonic concert pair he was also heard with that admirable pianist, Harry Kaufman, at Pasadena Community Playhouse in a sonata recital which opened the

WELCOME! . . . American composer Elinor Remick Warren and her husband, film producer Z. Wayne Griffin, l., are greeted by John Bauer, director of the Ojai Festivals, at the Ojai Valley Inn where Miss Warren was guest of honor at the second annual tea sponsored by the Festivals committee. Miss Warren's oratorio, The Singing Earth, with Rose Bampton as soloist, was the sole American work presented in the 1952 Ojai Festivals.

49th annual season of Coleman Chamber Music Association concerts. The Brahms F Major and Debussy sonatas highlighted their magnificent example of artistic collaboration—so reminiscent of the Szigeti-Kaufman recital which was one of the pinnacles of last season.

Another French artist introduced here by the Philharmonic Orchestra and Wallenstein was the comely young pianist Nicole Henriot, who was heard in the Schumann Piano Concerto. Mlle. Henriot's keyboard technique avoided the fast and flashy. Her playing was neatly phrased, firm-toned and facile. One felt, however, that she might have caught a bit more of the bravura quality of the concerto's romantic concept. On the same program were Beethoven's Eighth Symphony and the string orchestra version of Schoenberg's Verklaerte Nacht.

Schoenberg's Works Revived

In smaller forms, Schoenberg has been tendered tribute by the four programs entirely devoted to his piano and chamber music which Evenings on the Roof has featured on the opening half of its 15th season of chamber music concerts—a series cooperatively played and sung by outstanding local artists.

Robert Craft's meticulous, sympathetic, and always discerning conducting was the catalytic agent which clarified the complexities of much of this music. He presided over Pierrot Lunaire (1912), the Serenade (1923), Quintet (op. 26, 1924), Cantata, The Lover's Wish (1926), Septet (1927) and the Ode to Napoleon (1942). Other works heard included the piano pieces from op. 11, 19, 23 and 33; the Second and Fourth string quartets (1908 and 1936); the song-cycle, The Book of the Hanging Gardens (1908); and Herzgewaechse (Plants of the Heart) (1911). The 32-year period covered explored every phase of Schoenberg's development as expressed through his work in smaller forms, although the program arrangement did not serve to underscore the almost inescapable logic of his gradual escape from the confines of traditional harmony.

The drift from the almost neurotic post-romanticism expressed in The Book of the Hanging Gardens, Pierrot Lunaire and the Second Quartet, through the gradual crystallization of the 12-tone technique in the 'twenties, and its most evocative expression in the Fourth Quartet and the Ode to Napoleon, was clearly limned in this valuable series—though not always in clarifying order, since the programs were not planned chronologically, but with a view to contrast in mood, instrumentation, and film studio calls for some of the musicians.

To name all of those who took part would be impossible here, but credit must be given to the fervent leadership of Peter Yates, founder of the Roof series; Mary Jeannette Brown, who planned the programs; critic Lawrence Morton, current Roof coordinator; conductor Robert Craft and pianist Leonard Stein. Major groups and artists heard included sopranos Alice Mock, Grace-Lynne Martin, Marni Nixon; mezzo Belva Kibler; pianists Xenia Chasman, Leonard Stein and Rosalie Soo-Hoo; and the Coriolan and Los Angeles String Quartets.

Haydn and Boulez Premieres

Other Roof programs this fall included a concert believed to have introduced to this country three works by Haydn—the Parthia IV for wind octet, the F Major Divertimento, and the Feldpartita (The Virgin Mary)—and the fantastically contrasting Polyphony X for 18 solo instruments by the young French atonalist Pierre Boulez. The Haydn works were delightful, if somewhat inconsequential. The Parthia IV is graced by a lovely minuet and a poco adagio section with a beautiful oboe passage which winds through a basoon figuration. The Divertimento, for pairs of English and French horns, bassoons and violins, has great delicacy and wit in some of the gurgling bassoon passages. There is considerable doubt, however, if the Feldpartita should properly be ascribed to Haydn.

Boulez has been preoccupied with planes and levels of "pure" tone, rather than with linear development, and in the disconnected, almost consistently discordant effect his music created, the impression is of Webern out-Weberned. Craft's conducting was a marvel of discipline and timing.

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Jorda in U. S. Bow In San Francisco

By Charlotte Hiller

SAN FRANCISCO.—The San Francisco Symphony Orchestra calls its 1952-53 season, to be led entirely by guest conductors, its "Season of Discovery." In charge of the first three concerts was Enrique Jorda, regular conductor of the Capetown (South Africa) Symphony Orchestra, making his local and U.S. debut. The first two programs were not very newsworthy in themselves. They included Respighi's Pines of Rome, Prelude and Love-Death from Wagner's Tristan, Schumann's Fourth Symphony and the delightful suite from Gretry's Cephale and Procris in the first; Berlioz's Overture to Beatrice and Benedict, Wagner's Siegfried Idyll, Dvorak's Fourth Symphony and Turina's Procesion del Rocio in the second.

It was, however, evident that Mr. Jorda has a more than usual respect for the composer's intention when he chose to use Wagner's small orchestra for the Siegfried Idyll with an altogether refreshing effect. His acute sense for color, his knowledge of how to get it and where to draw it from without ever compromising clarity of sound and integrity of line proved another outstanding asset.

The third concert offered Weber's Freischütz Overture, Haydn's Symphony No. 88, Honegger's Concertino for piano and orchestra and Falla's Nights in the Gardens of Spain, with Aldo Ciccolini the sensitive piano soloist, and the same composer's three dances from The Three-Cornered Hat. Mr. Jorda demonstrated an equal understanding for classic, romantic and contemporary music by bringing out the varied characteristics, balances and sonorities in all works performed. He made an orchestra used to first-class leadership sound fresh and exciting and, as the first of nine guest conductors to be heard, established himself here as a true "discovery."

Bach Sonatas and Modern Novelties

Alice Ehlers, harpsichord, and Alex Murray, violin, presented all six Bach sonatas in three recitals, two works each time being separated by a Mozart sonata. It was the same series they had performed at this year's Bach Festival in Carmel, after which their insight into and superb interpretation of these works was reported in these columns. In a lecture to students of the San Francisco Conservatory of Music on the different requirements, techniques and problems of harpsichord and piano playing, Miss Ehlers amply demonstrated why she is so much sought after as a teacher and so dynamic a member of the University of Southern California music faculty. Her approach to students' problems is an entirely practical and healthily encouraging one, and she draws on her tremendous fund of knowledge with engaging simplicity.

The California String Quartet (Felix Khuner, David Schneider, violins; Detlev Olshausen, viola; Karl Hesse, cello) gave its first concert of the season with as challenging a program as this group usually offers. There was a Fantasy by John Jenkins, English predecessor of Purcell; a Sonata a Quattro by Alessandro Scarlatti; Dvorak's Quintet in G, op. 77, with Charles Siani, double-bass, the assisting artist; Five Movements for String Quartet, op. 5, by Anton Webern; and String Quartet No. 7, op. 96 (1944) by Ernst Krenek. This ensemble fills a very important spot in San Francisco music life, with its devotion to the rarely heard, old and new, and its mature matching of a scholarly approach with interpretative skill.

Fritz Heitmann, organist of the Berlin Cathedral, played a recital at Trinity Episcopal Church which not only confirmed his high standing, but introduced music of particular interest. Besides Bach and Franck, there were beautifully substantial chorale and other pieces by the 18th century composers Boehm, Hanff and Walther. A later group included Reger's D minor Sonata, and a Partita on the chorale tune, Wake, Awake, a Voice Is Calling, by Hugo Distler, who died ten years ago at the age of only 34, and was a leading exponent of modern German religious music. The latter is original, with beauty of sound, contemporary in texture, evoking and sustaining a powerful spiritual effect.

Opera House Recitals

The California Civic Music and Arts Foundation (Paul Posz, managing director) presented George London, bass-baritone, in his first recital at the Opera House. Mr. London's big, warm voice, trained to express variety of shadings in music and texts, is subtly served by the singer's musicality, intelligence and command of languages. His German in the Schubert group, his Russian in the aria from Borodin's Prince Igor, his Spanish in songs by Nin and Obradors all sounded as genuine and as clearly projected as his English in Purcell and in a group of British and American folk songs. . . . Vladimir Horowitz, presented by the same organization, got the same ardent response at his piano recital in the Opera House. His interpretation of Schubert's Sonata in B flat could not easily be equalled for thoughtfulness, insight, phrasing and over-all organization. Debussy's Children's Corner was as unique in transparency, controlled emotion, technical and musical perfection. Scriabin's Ninth Sonata and two Etudes were perhaps less satisfying in substance, but certainly not in pianistic skill and finesse. There were also rhapsodies of Brahms and Liszt, Chopin's B minor Scherzo, and a long string of encores, among them a superbly played Scarlatti piece.

Books Artists in 10 States

BEVERLY HILLS, CAL.—Edna Stewart, manager of this city, has presented leading artists for many years throughout ten western states—Washington, Oregon, Utah, Idaho, California, Arizona, New Mexico, Nevada, Colorado and Texas. Following a recent presentation of Ruth Draper, Miss Stewart has arranged several appearances for Harald Kreutzberg, dancer, including an engagement at the Ebell Theatre, Los Angeles, in the middle of February. Mostyn Thomas, Welsh baritone, is identified with this management, and Henry L. Scott, concert pianist, also heard in programs like "Concerto for Fun," has been affiliated with Miss Stewart for many seasons. Last summer Miss Stewart introduced Carl Palangi, young bass-baritone, to Los Angeles; he has been appearing on television and with the San Francisco Symphony. Another well-known artist on this list is Miliza Korjus, soprano, who will soon begin an extensive concert itinerary.

Los Angeles Conservatory Accredited by N.A.S.M.

The Los Angeles Conservatory of Music and Arts, Dr. Oscar Wagner, president and director, has been accorded full membership in the National Association of Schools of Music. The appointment makes the school a member of the group of only eighteen independent schools of music which are full members of the N.A.S.M.

The notification was made to Dr. Wagner at the N.A.S.M. convention in Chicago, and forwarded by Dr. Earl V. Moore of the University of Michigan, chairman of the Commission on Curriculum, and by the association president, Dr. Price Doyle.

The conservatory's faculty lists Armand Tokatyan, Josephine Antoine, Sascha Jacobsen, Sergei Tarnowsky, Ivan Petroff, Morris Ruger, Dr. Arthur Wolf, Leslie Maloche, Earl Voorhies, Herbert Weiskopf and others.

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Music School Heads In Chicago Meeting

CHICAGO.—The National Association of Schools of Music held its 28th Annual Meeting at the Palmer House here on Nov. 28, 29 and 30. The Commission on Curricula, which gave final approval to new schools desiring membership in the Association, met on the preceding day.

The first general meeting was called to order by President Price Doyle. New members were nominated and elected, and the election of officers for the succeeding year took place. The officers chosen were: Harrison Keller, president of New England Conservatory of Music, president; E. William Doty, Dean of the University of Texas College of Fine Arts, Austin, vice-president; Frank B. Jordan, Dean, Drake University College of Fine Arts, Des Moines, Iowa, treasurer; Burnet C. Tuthill, Director, Memphis College of Music, Memphis, Tenn., secretary.

During the sessions new developments in the field of music were discussed, among them the recent rapid rise in music therapy. Roy Underwood, Director of the Division of Fine Arts, Michigan State College, East Lansing, outlined the requirements of a new curriculum prepared jointly with the National Association for Music Therapy to be adopted by member schools for the training of musical therapists.

A seminar was conducted by Dr. Richard H. Bolt of the Acoustics Laboratory, Massachusetts Institute of Technology, on the problems encountered in designing rooms suitable for music and speech, and ways of correcting acoustics which were not satisfactory. This talk was accompanied by slides.

New Doctorate Discussed

Dr. Howard Hanson, Director of the Eastman School of Music, outlined the requirements for the professional Doctorate of Music Degree. Although the Doctorate of Music has been given for many years in England as an earned degree, it has only recently been offered in American schools as a professional earned degree.

Another important discussion concerned Church Music. A new curriculum for use in member schools in the National Association has been prepared jointly with the Association of Bible Colleges. This effort is being made to raise the standard of the musicians who are being trained to supervise music in our churches.

Discussed at some length was the preparation of a self-survey report to develop proper procedures for revisitation of member schools. This discussion was headed by Dr. Earl V. Moore, Dean of the School of Music, University of Michigan.

On the second day the delegates heard the first public performance of a Trumpet Concerto, commissioned by the National Association and composed by Wayne H. Bohrnsted. The performers were Mary Kelly Squire, trumpet, and Farley Hutchins, piano, members of Baldwin-Wallace College.

The last session was devoted to general discussions of new specimen examinations, opera performances in our music schools, and the many administrative problems which perplex music administrators.

A record total of 299 attended, representing 191 member schools, 21 non-member schools, 3 state departments of education, and members of the press. It was voted to hold next year's convention in Chicago again, at the Palmer House on Nov. 27, 28 and 29, 1953.

AT MEETING OF NASM . . . L. to r., standing, Frank B. Jordan, treasurer; Price Doyle, retiring president; Burnet C. Tuthill, secretary; Earl V. Moore, past president. Seated, Howard Hanson, past president; Harrison Keller, president; and E. William Doty, vice-president.

Detroit Symphony to Tour

The Detroit Symphony, conducted by Paul Paray, will undertake an extensive five-week concert tour of the east beginning early in January, 1954. Under the exclusive management of National Concert and Artists Corporation of New York City, this will be the first major tour the orchestra has made since it was reorganized in 1951 under the Detroit Plan of broad community backing. In Detroit, John B. Ford, president of the orchestra, announced jointly with N.C.A.C. Vice-President D. L. Cornetet, that the 105-man ensemble will present concerts at Carnegie Hall, New York, and in Washington, D. C., on its trip through the eastern states. Travelling by bus and truck, the orchestra will spend a full week in Florida, reportedly the only major symphony to tour that state in 1954. In addition to its regular programs, the orchestra will present a series of Young People's Concerts on tour conducted by its associate conductor, Valter Poole.

GREETINGS
FOR THE HOLIDAYS

THE staff of Musical Courier extends best wishes for the holiday season and the New Year to readers everywhere.

NATS Meeting for Boston

BOSTON.—The eighth annual convention of the National Association for Teachers of Singing will be held in Boston, Dec. 28 through 31, with headquarters at the Sheraton Plaza Hotel. The events include forums and business sessions, concerts, a banquet at which Cyrus Durgin, music critic of the Boston Globe, will be a speaker, symposia on Voice Therapy, Television, Opera, and Choral Music, a Vocal Clinic, and Information Please, a questionnaire program. Walter A. Stults is president of the organization.

Monteux and Szell for "Met"

Pierre Monteux and George Szell will return to the Metropolitan Opera for the 1953-4 season, Rudolf Bing, general manager, announced on Dec. 10. Monteux, active at the house from 1917 through 1919, will be at the "Met" for an extended part of the early season, in charge of works of the French repertory. Szell, with the company 1942-6, will be a guest in the middle of the season in German repertory.

Cimarosa Opera In Mexico City

MEXICO, D. F.—The National Institute of Fine Arts with its recent production of Cimarosa's El Matrimonio Segreto (The Secret Marriage) stirred up a deal of controversy, *pro* and *con*, among critics and public here. Hypercritical reviewers may carp at the inadequacy of the performance, but it was a pleasure to listen to its charming music. (The opera management makes no claim to perfection, one of its aims being to provide opportunity for opera routine to advanced voice students.)

Cimarosa's delicate orchestration holds great charm; in his opera there is an affinity to Mozart in fluency of melody and rhythmic vitality, without a comparable depth of musical feeling. The composer, however, shows a genius for creating by form, melody and orchestration a mood appropriate to every situation.

The Bellas Artes production was conducted by Salvador Ochoa, who showed a fine comprehension of the score. Andre Moreau of the Moliere Theatre, was responsible for the stage direction.

Italian Series Opened

The Associacion de Amigos de la Musica Italiana is putting on a series of three concerts in the Bellas Artes, with the objective of re-establishing friendly relations, commercially and artistically, with the land of *bel canto*. The programs offer a broad view of ancient and modern Italian music. The series opened with Corelli's Concerto Grosso No. 8, and including a Scarlatti-Casella Suite, an Albinoni Oboe Concerto, and Cimarosa's overture to The Secret Marriage. For the second concert, the esteemed Mexican lyric tenor Carlos Puig will present a program of songs of the 16th, 17th and 18th centuries, ranging from Caccini (1546) to the contemporary Santoliquido. Luis Sandi's Madrigal Singers will give a program of madrigals for the third concert. On the second program will be the Boccherini Cello Sonata in A major, written in 1797.

The director of the enterprise is Carlos Chavez, with Luis Sandi as president of the Association, and the Cultural Attaché of the Italian Embassy, Dr. Arnoldo Cosco, as vice-president.

When Gyorgy Sandor played a recent piano recital in the Bellas Artes, the announcement, after his absence for seven years, was sufficient to stir excitement among concert-goers and a consequent rush to the box office. The house was sold out. Asociacion Conciertos Daniel was the impresario.

Oralia Dominguez, a leading Mexican mezzo-soprano in the National Opera Company, gave two beautiful song recitals in the Bellas Artes before leaving for Europe for further study and concert and opera engagements. In her operatic impersonations she had revealed a voice of unusual range and power, especially for one so young, and the intelligence and imagination to project appropriate moods of the characters. These qualities she carried over into the recital field with happy results. Salvador Ochoa, the accompanist, again proved himself an artist in his own right.

CHARLES POORE.

League of Composers Opens Season

The opening concert of the 30th anniversary season by the League of Composers took place at the Museum of Modern Art on the evening of Nov. 30. Alexei Haieff's suite of piano works, Gifts and Remembrances, had its premiere and proved a work of accomplished technical facility, its four sections played with skill by Beveridge Webster. The program also listed Roger Sessions' strong and original First Piano Sonata, performed by the same soloist. The Sonata for cello and piano by Frederick Jacobi was given in memory of that composer by Lillian Rehberg Goodman and Juliette Arnold, and proved moving in its hearing.

Vocal works dominated the remainder of the list. The cycle, Terre de France, by Louise Talma, was given with Hugues Cuenod as the effective soloist and with Miss Talma at the piano for her impressionistic songs. Pour une Princesse, a song cycle by Jacques de Menasce, included five settings of poems by Gallic poets, atmospherically evocative, and sung with feeling by Mr. Cuenod, with Miss Talma as accompanist. The program also included the same vocalist's performance of songs by Roussel and Ibert, with Eugene Krushner, flutist, furnishing the obbligati.

D. R.

ASCAP Gives $5,000 to Sibelius

The 87th birthday of Jean Sibelius, which fell on Dec. 8, was marked with a gift of $5,000 in the form of a check sent to the Finnish composer by the American Society of Composers, Authors and Publishers, as an "indication of admiration." Otto A. Harbach, president, said in a letter that it was an advance payment of fees owed to Sibelius in this country, not yet released by the Office of Alien Property in Washington, and for which ASCAP will later serve as collecting agent.

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CANDLELIGHT AND CAROL

(Continued from page 2)

habitations, and founded a settlement lasting for about seven years. A child was born to Thorfinn and Gudrid, among the settlers, and was named Snorri. Cakes and toys would have been for his holiday, before, driven out by the hostiles, the stalwart Icelanders vanished into the mists through which they came. Theirs would have been a pagan celebration, great fires, mulled mead and the roasting of moose and deer; the roaring of lusty praise to Odin and Thor; the festooning with mistletoe for lost, beautiful Baldur; and, if they brought a harper, the recording in saga of the story of their voyaging. Today's Christmas has borrowed the fire, the log, the song, and the boisterous festivities from these wayfarers of the sea.

Music-making in Various Climes

Coming down to the 16th century, we find the beginning of Christmas Holyday celebration which stretches like a golden line through historic years into the present. Swiftly following the claiming of the Western Islands for the Crown of Spain by the Genoese dreamer in his small ships (Dec. 25, 1492), the royal galleons sailed into the harbors of the Latin Americas and the Mexican Gulf freighted with priests and soldiers. In rude chapels with *coquille* walls, under bough-roofed shelters, with candlelight falling on the gleaming eye of the curious savages peering from the surrounding undergrowth, the fathers undoubtedly and unflinchingly conducted the ceremonies of their faith, chanting the liturgy and psalm appointed for the Christ-mass. It was not long before cathedral-like edifices rose and the gold and purple of the church sent the Christmas song across the land.

Since the Spanish explorers came north in the Smokies *pl* the Carolinian mountain range and penetrated eastward from Central America and the Pacific coast, the Gloria in Excelsis Deo, the Jesuit hymns, the carols and drinking songs of the soldiers, the ceremonies and celebrations of laity and clergy, spread Christmas in the new country. After the peacemaking of Las Casas, the copper-hued aborigines became imbued with the spirit of the holiday and the beauty of the story. There are many carols of Indian origin, one dating from the 17th century, which freely translated runs:

"'Twas in the moon of winter
When all the birds had fled,
The mighty Gitche-Manitou
Sent angel choirs instead."

Virginia Vicissitudes

We read in old histories that the Indians of Central America became skilled in polyphonic choral singing and the playing of flutes. And the black man, lifting his head from the hoe and the furrow, sang, "Rise up Shepherd an' foller," "Who comes, King Jesus" and "Tell it on the Mountain."

Bitter was the winter cold that first Christmas on the James River, and black with despair and desolation were the hearts of the little band of Gentlemen Adventurers sent out in 1607 to settle the great province of Virginia. Ill-equipped and ill-trained, they huddled near the fort in their mud and wattle huts, starving, except for the help of the few friendly red men who brought them maize and wild game; tearing down the protecting palisades of split, peeled logs and eking out the dismal fires. A belated Christmas came on Jan. 6 (really Christmas by the old calendar) when the Deliverance sailed into the harbor bringing food and friends and two courageous women, the vanguard of many who arrived the following year.

The James peninsula lying between sea-edge and the sombre barrier of cliff and forest, the Raleigh Grant stretching down the rim of the coast resounded the second year with the traditional gaiety of Britain and the lands of Eire and Scotia. There must have been the carrying of great logs for chimney-place and yard bonfire, the gathering of clumps of wild holly and mistletoe to keep out evil, the Wassail bowls and hearty song and the puddings of corn-meal and woodberries. They must have sung Deck the Hall; God Rest Ye Merry, Gentlemen; Masters in this Hall; What Child is This? and I Saw Three Ships. They drank the King's Health, as for a while the fog of fear and loneliness lifted before the joyousness of Christmas.

It is a historic fact that Capt. John Smith spent Christmas with the tribe of Pocahontas, and has made many interesting comments on their customs.

A little later, and farther to the North, the Dutch in their snug houses in and around the seaward tip of Manhattan Island, went soberly to service in the

MARKING 11th ANNIVERSARY OF PEARL HARBOR. Mary Bothwell, concert and opera soprano, on Dec. 7 made the first donation to the annual Christmas Auction for the benefit of disabled veterans sponsored by the Advertising Men's Post 209 of the American Legion. The auction is being held at the Hotel Lexington, New York, on Dec. 15. Miss Bothwell donated first edition copies of her two latest record albums to Post Commander John Connorton, L. and Vice Commander Cyril Ellison, r.

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Church in the Fort; sang A Mighty Fortress is our God; set candles in their windows to guide St. Nicholas and filled the shoes of the children with gilded nuts and "*speculares*," little spiced cakes.

Our Pilgrim fathers, grimly entrenched at Plymouth, scorned Christmas and even imposed a fine of 5 shillings upon anyone who observed such a day.

There were, however, the gentle Huguenots, fleeing from death and persecution into the wilderness. In their rude handcrafted homes lighted by tapers and a clear shining faith, they set up for the feast of Noël, small altars festooned with the silks brought in the holds of ships and guarded in pack and bundle through the long journey. They must have sung the new hymns of their liturgy and the carols of the miracle of the Nativity, many of them older than folksongs, while the winter winds howled outside the rough walls. Their kin in far-off Canada were singing the same songs, Il est né; Un flambeau, Jeanette, Isabella; Shepherds Shake off Your Drowsy Sleep and hundreds of mellifluous noëls.

A Universal Holiday

St. Augustine writes, and for all faiths:

> "Know you what is a hymn?
> The singing with praise of God.
> If you praise God and sing not,
> You utter no hymn.
> If you sing and praise not God,
> You utter no hymn."

Christmas is universal despite creed or ritual, whether the song is In Dulce Jubilo or the layman's carol, I saw a sweet, seemly sight. From Germany and Austria we have Maria auf dem Berge and Weihnachts Nachtigal; Der Hirten Wiegenlied; people today are singing Leanabh an Aigh from the Gaelic, airs from Puerto Rico, Spain and the Philippines, from Italy and Brazil. The modern composers have turned to the field with charming results, a favorite of this reviewer's being the crystalline,

> "There was a gentle hostler
> And blessed be His name
> He opened up the stable
> The night our lady came,
> Our lady and St. Joseph
> He gave them food and bed
> And our dear Lord hath given him
> A glory round his head."

In the southern part of the United States there was long a custom that brought always with sharp accent the felicitous sense of Christmas. At midnight on Christmas Eve, a neighbor lad climbed into the high turret of his rambling house and with his cornet played-in the Christmas dawn. This apparently is still a seasonal happening in the North Cape and Baltic countries. It is called Blowing in the Christmas and is annually sounded by trumpeters in church towers. The tie between Norway, a small town in middle Georgia and fabled Nuremberg is not clear but one reads words written by a golden pen of a visitor to the old city:

> "The trumpeter in the tower has blown his lay—
> I awakened meanwhile . . .
> I love this season of the year and the carols one sings."
> —Goethe, Dec. 25, 1772.

The analogy must cross continents and seas and wars but the one truth of man's kinship with man is still a reminder of the promise sung by chanting hosts above the Judean hills in shining clarity. There could be, not alone at this season but enduring,

> "Peace on the earth, goodwill towards men."

N. Y. City Ballet Extends Season

By Rosalyn Krokover

The New York City Ballet was to have concluded its current season on Dec. 14 but, due to the consistently growing audiences plus the availability of the City Center, performances have been extended for another three weeks. Now that the City Center is not going to sponsor drama this season, the Ballet will probably be welcome to stay as long as the box office warrants. There is still quite a long period until the opera company returns.

Balanchine's Metamorphoses

For his second premiere of the season George Balanchine used Hindemith's Symphonic Metamorphoses on Themes of Carl Maria von Weber for his musical setting. This richly scored work was originally intended for Massine. The Russian choreographer, however, turned it down at the time and it had never been used for a ballet until now. It is music that is compatible with dance. Rhythmically it is strong and clear, and melodically it moves along with a great deal of lift and color.

Metamorphoses as a ballet is a closer collaboration of costume and choreography than is generally encountered. Karinska has set the tone and pace with her costumes, and it almost appears as though Balanchine has taken on from there. Starting with a basic costume that gives the effect of nudity, something is added with each section of the ballet. The bodies are transformed from insects through various species, and finally to overpowering birds. Indeed, even the dancers are finally overpowered by the huge wings and find it difficult to move with ease. Choreographically, even the genius of a Balanchine could not eliminate the many associations the subject would naturally bring to mind —all the way from Doris Humphrey's Life of the Bee through Ted Shawn's Thunderbird, to Jerome Robbins' Cage, with shades of Broadway and Balustrade thrown in.

Tanaquil LeClercq has the only feminine solo, and Balanchine has devised some ingenious movement particularly suitable to her. It is in her *pas de deux* with Nicholas Magallanes that Balanchine's earlier work, Balustrade, set to Stravinsky's Violin Concerto, is strongly suggested. Todd Bolender did the best he could with his part, which had him crawling off and on stage, as a beetle, being more or less responsible for the series of metamorphoses. The corps de ballet worked with its usual zeal and energe; and Leon Barzin had the orchestra under excellent control, providing a first rate accompaniment.

Also on the program were Swan Lake with Maria Tallchief and André Eglevsky; A La Françaix with Janet Reed, Jillana, Todd Bolender, Frank Hobi and Stanley Zompakos; and La Valse with Jillana in the Diana Adams part and an otherwise familiar cast. All of the ballets received brilliant performances.

Choreographers' Workshop Series Opens

The "Y" Dance Center presented the First Choreographers' Workshop program of the season on Nov. 26. The program included Quartet by Shirley Broughton; two ballets—Grigri and Folk Suite—by Bill Hooks; Night Music by Tom Ribbink; Vertigo 1952 by Frank Westbrook, and Scaramouche by Robert Joffrey.

Vertigo 1952 received by far the most professional performance. It was obviously staged with television in mind, and Westbrook has conceived a well-paced, skilfully designed work for the medium. The ballet was danced and acted flawlessly by Virginia Conwell, Rudy Tone and Bill Bradley. Night Music has some lovely lyric sections but was handicapped by the monotony of its Milhaud score. Scaramouche, a ballet in two scenes, had some commendable choreographic ideas and some exceptionally gifted and well-trained youngsters, though the ballet could easily have been cut in half.

Folk Suite was by far the best of the two Hooks offerings. Divided into three sections, each well worked out—The Lady and the Bear, Dream, and A Case of Insanity—the piece could be improved by re-arranging the order. Also the use of On Top of Old Smoky for the final section is disturbing because of the association of Sophie Maslow's interpretation of the same folk tune.

Canada Celebrity Concerts Expand

WINNIPEG.—A. K. ("Bill") Gee, president of Celebrity Concerts (Canada) Ltd., has announced that his company has purchased all shares of Celebrity Concert Series Ltd., from Mrs. Fred M. Gee and associates, Edward F. Gee has been appointed Winnipeg manager for Celebrity Concerts and James Cowie, assistant manager and treasurer. Celebrity Concerts (Canada) Ltd. now presents concerts in 17 western cities from Fort William, Ont., to Trail, B.C. Approximately 150 presentations are planned for this season under A. K. Gee's direction. He will visit New York in December to engage artists for the 1953-54 season. Head offices remain a 270 Edmonton St., Winnipeg.

Series Opens in Atlantic City

ATLANTIC CITY, N. J.—The opening concert of a series at Haddon Hall was presented on Nov. 30 by an orchestra of 50 players under the direction of Harold Ferrin. Nancy Ireland, pianist, a graduate of the Mihich School of Music here, played Liszt's E flat major Concerto as soloist. The feature of the program, which opened with A Night on Bald Mountain by Moussorgsky and closed with Tchaikovsky's overture-fantasy Romeo and Juliet, was a new work by Deems Taylor, Margo Takes a Walk. Mr. Taylor was the narrator for his composition, which has a colorful program and was well received.

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Reiner to Lead Chicago Symphony

By René Devries and Dosha Dowdy

CHICAGO.—The appointment of Fritz Reiner as Musical Director of the Chicago Symphony Orchestra, beginning next season, was announced by the Chicago Orchestral Association's board of directors on Dec. 9. At the same time the news was made public that "by mutual agreement, Rafael Kubelik will not return" to the post following the end of the 1952-3 season. Mr. Kubelik issued a statement in which he said he felt "that Chicago was not as happy as I hoped with my musical ideals, which I shall not abandon. I feel at the same time that my cooperation with this superb orchestra has brought me much joy and satisfaction. I wish to say, as well, to my friends and to all of the audience who have enjoyed the music that the orchestra has produced under my direction, that I have been much encouraged by their appreciation and support."

Dr. Reiner will leave his present post as conductor with the Metropolitan Opera Association to take the position here. It has also been ascertained that George Schick will remain as associate conductor.

Les Noces Production Appeals

The recent Chicago premiere of Stravinsky's Les Noces must be recorded as one of Rafael Kubelik's most successful presentations since he became director of the Chicago Symphony Orchestra. The work required four pianos, a percussion battery, a vocal quartet and mixed chorus. Kubelik had under his flexible baton just the kind of interpreters for doing full justice to this brief though remarkably compact masterpiece, striking in its colorful, elemental atmosphere. Throughout the 35 minutes of performance, not one could be charged to boredom.

The University of Illinois Choir, meticulously trained by Paul Young, sang with spirit and appreciation of the score, though its enunciation, as with the vocal soloists, was not always clear due to the rapid pace set for the performance. Uta Graf, soprano of superior qualifications, and Andrew Foldi, bass, who projected his comic lines with telling effects, had the most grateful roles, though soloists Carol Smith, contralto, and Harold Brindell, tenor, projected their roles well, vocally and interpretatively. Programmed with the Stravinsky were the Mendelssohn overture, Fingal's Cave, and Brahms' Third Symphony.

The three concerts of the previous week were conducted by George Schick, due to the illness of Kubelik. He presented the programs including three first performances, as planned, these concerts incidentally bringing his conducting appearances up to 14 concerts in as many days. The mid-week pair, which opened with a fresh and brilliant performance of the Bizet Symphony, also held the American premiere of a suite from Jacques Ibert's ballet Le Chevalier Errant, attractive in part but without great distinction; Debussy's Rhapsody for Clarinet and Orchestra, an ungrateful work which not even the expert soloist, Clark Brody, seemed to enjoy; and Martinu's Concerto for Two Violins commissioned for the soloists of the occasion, Gerald and Wilfred Beal, personable young violinists who showed remarkable ensemble, and together with the orchestra gave, on the whole, an admirable performance of a work full of interest and attractive enough to make us anticipate other hearings. The audiences were warm in their appreciation of both soloists and the conductor, whose week of concerts was directed with deftness, relaxed assurance, and sound musicianship.

Opera Highlights

The New York City Opera's fifth season here (Nov. 12-31) was the most successful thus far, both in point of interest, and box office sales, the latter well in excess of $20,000 over those of last season. Three operas given here for the first time—The Consul, Amahl and the Night Visitors, and Bluebeard's Castle (all previously reviewed in Musical Courier)—added fresh interest to the season. So did Tullio Serafin's conducting appearances for the opening night's Aida and two performances of Faust, its cast accented by youth, and with the highly valuable Rossi-Lemeni as an imposing Mephistopheles if not an altogether traditional one. Other highlights were Patricia Neway's remarkable, gripping portrayal of Magda Sorel; Gloria Lane's exciting talent for Carmen and her perfect casting as the Consul's secretary; Bartok's wonderfully descriptive music for Bluebeard's Castle; the fantasy and charm of Amahl, sustained by James Sammarco; Anne McKnight's beautiful voice—in need of matching stage talent; versatile Mary Hinkson's striking gifts, and young Thomas Schippers' conducting ability.

MRS. ALMA K. ANDERSON, recipient of the second Chicago Business Men's Orchestra-Musical Courier Citation awarded to the "Chicago area individual or organization, not engaged professionally in music, judged to have made the greatest contribution to Chicago's music." The award, in the form of a bronze and walnut plaque, was presented to Mrs. Anderson at the orchestra's fall concert on Nov. 21, in recognition of her lifetime of devoted service and generosity to the cause of music.

Chicago Business Men's Orchestra Concert

The Chicago Business Men's Orchestra opened its 32nd season on Nov. 21 with a concert which held two features of particular interest—the solo appearance of Josef Piastro, and the presentation to Mrs. Alma K. Anderson of the second Citation of the Chicago Business Men's Orchestra and the Musical Courier (see picture and caption on this page). Mr. Piastro played the Tchaikovsky Violin Concerto in the grand manner, with flair and abandon, which the concerto permits. The artist took exaggerated liberties which proved disadvantageous to the performance as a whole, though it was obviously enjoyed and Mr. Piastro was recalled for encores. The purely orchestral works programmed were Thomas' Over-

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ture to Mignon, Beethoven's Largo from Sonata No. 4 orchestrated by George Dasch, Rimsky-Korsakoff's Capriccio Espagnole, and Prokofieff's Classical Symphony—the last work not yet among the orchestra's best vehicles.

Irmgard Seefried's Recital

Irmgard Seefried, in her first recital here in Orchestra Hall (under George A. Kuyper Mgt.), ingratiated herself with the audience from the moment she set foot on the stage. A mistress of interpretation of songs by Purcell, Pergolesi, Scarlatti and Beethoven, she was even more admirable when delivering Lieder by Schubert. Her voice of golden timbre, wide in compass, was used to express sentiments with a fervor that was heart-touching. Her singing of the Ave Maria evoked sincere admiration for so rare an art. The lovely recital-giver had an accompanist worthy of her rich talent, in Paul Ulanowsky.

Dorothy Maynor's Program

The popular Dorothy Maynor brought to her recital in Orchestra Hall the same lofty mezza-voce, and in contrast the same fortissimi generally associated with a dramatic soprano. In the past decade Miss Maynor's voice as well as her interpretation have undergone many changes, some for the better, others less felicitious. Beautiful head tones occasionally were employed, but with the over-use of pianissimo a well chosen program tended toward monotony. Ludwig Bergmann's accompaniments were at times too obtrusive.

Roosevelt College String Quartet Concerts

The Roosevelt College String Quartet, now in its fourth season, has won a place among Chicago's finer chamber ensembles. The enterprising group has programmed a variety of interesting chamber literature for its four public concerts in Fullerton Hall during the season. The first of these presented the local premiere of Wagenaar's admirable Quartet No. 3, worthy of many performances; also Brahms' First Quartet, and the composer's Piano Quartet in G Minor with Marion Hall as the sensitive and musicianly pianist.

The Dec. 3 concert found the ensemble beautifully attuned for polished performances of quartets of Mozart ("The Hunt") and Dohnanyi (D flat major), Bach's Concerto in D minor for harpsichord and string quartet, and Falla's Concerto for harpsichord, flute, oboe, clarinet, violin and cello. Guest artists were Dorothy Lane, harpsichord; Ralph Johnson, flute; Florian Mueller, oboe; and Walter Wollwage, clarinet.

Barre Hill Directs Chamber Operas

The Chamber Opera Workshop, of which Barre Hill is director, presented four chamber operas in the Recital Hall of the American Conservatory on Dec. 9 and 10. First performances in Chicago were given to Lockrem Johnson's Songs on Leaving Winter, Charles Hamm's The Monkey's Paw, and Bohuslav Martinu's The Comedy on the Bridge. Claude Pascal's La Farce Du Contrebandier opened the program.

Pupils of Mr. Hill who made up the casts were Richard Nichols, William Cole, Sunya Lindseth, Sally Wonderlic, Howard Lockhart, Don Murray, James Sharp, Frederic Griswold, Milicent McConochy, Max Hardy, Larry Hollje, Patti Bing, Irene Daugherty, Marilyn Abbett, Robert Littler, Rae Hansen, and Jon Belcher. William Browning was the accompanist.

Zelzer Announces Extra Opera Performance

Harry Zelzer has announced a New Year's Eve performance in the Civic Opera House of Rigoletto, with Tullio Serafin, conducting. The cast will include Robert Weede in the title role, Uta Graf as Gilda, Bruno Landi as the Duke, Carol Smith as Maddalena, Richard Wentworth as Sparafucile, and Lloyd Harris as Monterone.

Bruno Glade Studio Events

Piano students of Bruno Glade with voice students of Nelli Gardini were presented in recital on Nov. 22 in the American Conservatory Recital Hall, and included Beatrice Yang, Norman Curtis, Maria Jacobson, Genevieve Aleksunas, Wilbur Kruse, Edith Martin and James McCain. Edith Martin, who was soloist with the Gary, Ind., Symphony Orchestra on Nov. 30, was presented by Mr. Glade earlier in the month in one of a series of recitals—Survey of Piano Literature, heard in Kimball Hall during the current semester. Works programmed were those of Bach-Hess, Bach-Busoni, Brahms, Chopin, Griffes, Granados and Dohnanyi.

Lamont Studio News

Cela Roter, coloratura soprano, pupil of Eunice Steen Lamont, and winner of the contest sponsored by the North Side Symphony Orchestra, appeared as soloist with the orchestra on Nov. 23. Other recent appearances are those for the Chicago Woman's Musical Club and in the Lamont students' recital given in the ballroom of the St. Clair Hotel.

Gardini Opens New Studios

Nelli Gardini, whose studios have produced many outstanding singers during the last two decades, celebrated the opening of her attractive new studios provided by the American Conservatory of Music, with which she is now associated, on Sunday afternoon, Dec. 1, when she received a host of friends.

Among the prominent guests were Rosa Raisa-Rimini, Edith Mason Ragland, Marie Morrisey Keith, Mrs. John J. Hattstaedt, Mr. and Mrs. John R. Hattstaedt, Mr. and Mrs. Eugene Gamble, Bertha Ott, Mrs. Almà K. Anderson, Mary Wickerham, Jeanne Boyd, Mrs. Gitta Gradova Cottle, Ida Krehm Pick, Mr. and Mrs. William Ziegfeld, Mr. and Mrs. Walter Larson, Mr. and Mrs. Phillip Maxwell, Rhea Shelters, Mrs. William Cowen, Mrs. Felix Borowski, May Valentine, Ada Hondrich, Mr. and Mrs. Richard Vikstrom, Mrs. Frank York, Mrs. Frank Florentine, Virginia Parker, and Zola McCullough, soprano, winner of the 1952 Chicagoland Music Festival, of the Gardini studios.

Hansing Pupils in Operetta Program

As a means towards a more advanced type of voice workshop, the teen-age pupils of Maurine Hansing climaxed a period of study of operettas with a program in the Alliance Française quarters in the Fine Arts Bldg. on Nov. 30. Pupils participating were Karen Berg, Margaret Etzcorn, Karen Hartman, Casimir Milosh, Robert Muir, Donald Nagel, Priscilla Rauch, Suzanne Rettke, Ross Ruthenberg, Priscilla Rydberg, Ethel Stern, Shirley Tuffinelli, Patricia Wicks and Larry Witt.

Among the Artists

Alexander Tcherepnin's Overture Romantique is programmed by Vladimir Golschmann for performances by the St. Louis Symphony Orchestra on Jan. 3 and 4. Reinhold Schmidt was bass-baritone soloist in the performance of Handel's Messiah presented in Rockefeller Memorial Chapel on Dec. 7 and 8 by the University of Chicago choir conducted by Richard Vikstrom.

Sonia Sharnova, guest speaker for the Chicago Artists Association's November meeting, spoke on highlights of her 1952 European trip.

Alexis Kuchanas' appearances as conductor during December include those at International House on Dec. 14 in an opera concert of excerpts from La Forza del Destino, Marriage of Figaro, Faust and other works; and as conductor of a symphony concert sponsored by Margutis, national Lithuanian publication, to be given in Orchestra Hall Dec. 28. The latter concert, with members of the Chicago Symphony Orchestra, will feature Lithuanian music and artists.

Reuter Heard with Racine Quartet

RACINE, WIS.—The Racine Philharmonic String Quartet gave its first concert of the season on Nov. 10 at the Woman's Club, with Rudolph Reuter, pianist, as its assisting artist. Mr. Reuter played solos by Chopin and Tcherepnine which evoked considerable enthusiasm in the large audience and called for several encores. He then assisted the quartet in a brilliant performance of the Schumann Quintet. Earlier, the quartet played the Beethoven work for this combination op. 18, No. 4, with fine intonation and spirit. The members of the quartet are Pauline Erdman, Walter Smolenski, Joseph Hoffman and Jules Banucci.

F. R.

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Boston Gives Ear To New Concertos

By Jules Wolffers

BOSTON.—The first performance at the Boston Symphony concerts of Hindemith's Concerto for Organ and Chamber Orchestra was the feature of the fourth pair of Friday-Saturday programs. With Richard Burgin, concertmaster and assistant conductor, on the podium, and with E. Power Biggs the soloist, the work received a clean-cut and intelligent reading.

Vaughan Williams' Fantasia on a Theme of Tallis gave the strings chance for some brilliant playing. The Mahler Songs of a Wayfarer had the advantage of Eunice Albert's lovely contralto tone and refined musicianship. A workmanlike and steady traversal of the Shostakovich Fifth closed this enjoyable program. Burgin earned much praise for his efficient and uncomplicated conducting.

Haieff Concerto Bows

Charles Munch returned the following week with a program which promised much on paper but was somewhat disappointing in actuality. The heralded first concert performance of Alexei Haieff's Concerto for Piano and Orchestra did not impress all hearers. While soloist Leo Smit proved himself a thoroughly able pianist, the work itself becomes so preoccupied with surface effects that over-all impression of form and substance is blurred. The conductor's opening Vivaldi Concerto in D Minor, if overemphasized, gave a kind of rugged satisfaction, but his reading of the Mendelssohn Symphony No. 4 went to extremes in tempi and emphasis. The finale was Mr. Munch's very special rendition of Ravel's Bolero, with the orchestra's excellent percussionist, Harold Faberman, placed squarely before the podium to beat out the insistent snare-drum rhythm.

For the sixth program, the conductor listed two Schumann works—the Overture to Byron's Manfred, and the Piano Concerto. Nicole Henriot, soloist for the latter, gave an individual interpretation which seemed cross-grained to some, but which gained much applause. While this reviewer found the Munch reading of the Symphony No. 4 by Tchaikovsky startling at times, there is no doubt that it was expressive and eloquent. Even when one may violently disagree with what he does, one cannot fail to be impressed with the originality of his musical thinking and the vigor of his approach.

Some Recital Offerings

Some excellent programs have marked the early recital season, now under way with a rush. Victoria de los Angeles opened the Aaron Richmond Celebrity Series with eclat at Symphony Hall. The same house witnessed more of the Horowitz virtuosity, although (a rarity for this pianist) the hall was not completely filled. At Jordan Hall two young singers with strong Boston ties scored with public and press alike. The young "Met" mezzo, Mildred Miller, accompanied by Martin Rich, gave those who had predicted a brilliant future for this singer, something to cheer about. Adele Addison, soprano, sang with ease and roundness, assisted by Paul Ulanowsky. Fania Chapiro's piano recital showed much deftness, if at present insufficient depth; but this young pianist will no doubt grow with the years, as pianistically, she has many fine attributes. Helen Dane's debut in the same hall was of modest proportions, both in content and achievement.

In a Fanny Mason Peabody recital under the auspices of the New England Conservatory of Music, Paul Tortelier; cellist, demonstrated a thorough mastery of his instruments. . . . At Harvard's Sanders Theater, the young conductor Russell Stanger confirmed the favorable impression he had made during the past two years as conductor of the Harvard-Radcliffe Orchestra.

Cecilia Society to Tour France

The area's musical ties with France will be further strengthened this spring when the Cecilia Society, noted Hub choral group, will embark on a 12-day tour of concerts in Paris, Versailles, Strasbourg, Rheims, Lille, Amiens and Rouen. With the expenses underwritten by a group of Boston music-lovers, proceeds of the concerts are to be donated to the fund for the restoration of Versailles. The first concert will be presented in Paris, April 23, in Notre Dame cathedral. It is understood that the Radio-diffusion Orchestra will accompany the group in at least one of the concerts.

With Willis Page, regular conductor of the Cecilians, unable to take the trip because of his Boston Symphony duties, Russell Stanger has been chosen as conductor of the tour. Now in his third year as conductor of the Harvard-Radcliffe Orchestra, young Stanger has been coming to the fore in New England as a leader of power, personality and potential. Arrangements for the tour were sponsored by Charles W. French, retired head of the Boston University French department, and president of the tradition-laden Cecilia Society.

Monteux on Podium

With Charles Munch on vacation, Pierre Monteux was guest conductor for a pair of well-played and enjoyable Boston Symphony programs. The 7th concerts featured Elena Nikolaidi in Gluck arias from Orfeo and Alceste. Although the Greek contralto sang with authority and conviction, her work did not quite reach standards she has established here in previous appearances. Two BSO "firsts"—Cimarosa's Overture to Il Matrimonio Segreto, and Reger's Romantic Suite—were both well received. A magnificent revival of Strauss' Heldenleben, not done here for 15 years, ended the program.

The following week Monteux presented the first Boston performance of Bloch's Concerto Symphonique for piano and orchestra. Soloist Corinne Lacombé played with distinction and fine artistry in spite of a personal tragedy which almost prevented her appearance at the last minute. The work itself may be defined as a splendid summary of Bloch's progress through the years. One recognized strong affinities with previously-heard Bloch works. The Brahms Tragic Overture opened, and a poised reading of the Beethoven Eroica closed the concert.

SKOAL! . . . Lilly Windsor, American soprano, congratulates Sixten Ehrling, conductor of the Stockholm Royal Opera, backstage after the performance which he led there of Menotti's The Consul. Miss Windsor, now on a concert tour of England, Sweden, Denmark, Holland and Germany, the previous evening gave a successful recital in Stockholm, with Mr. Ehrling as her piano accompanist.

Concert and Opera

Two fine openings enlivened the fortnight. The Zimbler Sinfonietta began its 4th season at Jordan Hall, with an interesting program including Bartok's Sonata for Two Pianos and Percussion (Messrs Tucker and Waldbauer, pianists; Firth and Bush, percussion), the Handel Concerto Grosso Op. 6, No. 12; Vivaldi's G Minor Violin Concerto (Zazofsky), and the charming Arthur Foote Suite for Strings. Much audience and critical acclaim for this program. To Luboshutz and Nemenoff fell the distinction of opening the silver anniversary season of the Boston Morning Musicales at the Hotel Statler. The noted duo-pianists played the Mozart Sonata, the Reger Introduction, Passacaglia and Fugue, and shorter works with their usual persuasiveness. As in former years, the star-studded series is sold out, with proceeds benefitting the worthy Boston School of Occupational Therapy. . . . In Jordan Hall, the young Hungarian pianist, Ervin Laszlo, impressed with his virtuosity. In the same hall, another pianistic visitor, Williams Stevens of Canada, made a decidedly favorable initial appearance. In Jordan Hall also, Smeterlin scored with Chopin, Haydn and Schumann. . . .

On the operatic side, the Boris Goldovsky reconstruction of Rossini's Barber attracted a large audience to the Opera House. The New England Opera Theater version marked a return to the original version with Rosina a contralto and Marcellina a soprano. An excellent performance, with principals Nadell, Trickey, Smolover, Morgan, Gay and Mesrobian reaching high levels of singing and acting.

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RADIO, TELEVISION

By Henry W. Levinger

Two Operas Heard on TV

The opera devotees among television spectators had a field day on Nov. 16. Within an hour they could see over NBT the television premiere of Leonard Bernstein's Trouble in Tahiti and as part of Omnibus over CBS-TV, Menotti's The Telephone, which also had its first presentation in this medium.

Bernstein's work was reviewed in this publication after its world premiere at Brandeis University last June. Later the composer revised the opus, and it was first given a hearing in this new version at Tanglewood during this summer's session. In the TV premiere, Bernstein himself conducted the performance, which featured Beverly Wolff as Dinah and David Atkinson as Sam. The trio which comments upon the action was composed of Constance Brigham, Robert Kole and William Harder. The producer was Samuel Chotzinoff, and the television director Kirk Browning; the setting were designed by William Riva, the costumes by John Boxer.

The 40-minute musico-dramatic sketch lent itself well to television treatment, as the seven changes of scene could be made without interruption, simply by a switch of the camera. The scenic backgrounds were whimsical, in key with the dramatic and musical content. The jazzy character of the music was vividly conveyed in the composer's orchestral accompaniment, which had elasticity and in its dynamic quality did much to highlight the singers' efforts. The text was clearly understood. Both main parts were well cast, Miss Wolff and Mr. Atkinson using their fine voices expressively, especially in the lyric portion of the score. The soprano aria, There Is a Garden, was beautifully sung, as was the ensuing duet, Why Did I Have to Lie? and Why Can't We Find a Way Again? Mr. Atkinson's scene at the gym, There are Men, had dramatic force. A nice change is that the wife sings her "lament" about the bad movie, Trouble in Tahiti, while trying on hats at a millinery store. The vocal trio which comments on the action like a Greek chorus was excellent, and very much in the dramatic situation.

Omnibus Presents The Telephone

As one part of CBS-TV's 90-minute show Omnibus, the most refined and adult production now on TV, Alistair Cooke, its excellent master of ceremonies, introduced Gian-Carlo Menotti's The Telephone. It was produced by the composer in his inimitable style (he was represented at the beginning in search for a telephone ringing with an A to fit into the score). The musical playlet was excellently sung by Edith Gordon and Andrew Gainey, with Emanuel Balaban conducting. The accomplished performance had visual and aural appeal. The TV production seemed closer knit and more effective than many stage presentations this reviewer has seen. The melodious music and witty text came over the air persuasively.

The Omnibus program will present an English version of Die Fledermaus produced by Dr. Herbert Graf for the "Met" early in February.

Joy in Singing on TV

Town Hall's advanced course in song literature, The Joy in Singing, given by Winifred Cecil in association with Gibner King, pianist, now in its second season, was telecast from coast to coast on Dec. 14, during NBC-TV's American Inventory program, presented in association with the Alfred Sloan Foundation. Each week American Inventory presents a different phase of American life, and it selected The Joy in Singing to show the nation one of the newest projects designed to stimulate development of our young concert singers. These aspirants may show their abilities to managers, critics and others who attend the series.

Levin in New WOR Show

Jazz Nocturne, featuring an orchestra conducted by Sylvan Levin, made its debut over WOR and the Mutual radio network on Nov. 30.

RADIO NOTE BOOK

NBC: Arturo Toscanini on Nov. 15 directed the string section of the NBC Symphony Orchestra in the first performance in this country of Rossini's Sonata arranged for violins, cello and double bass. The program was rounded out with Saint-Saens' Symphony No. 3. With Nan Merriman and Barbara Gibson as soloists he presented Act II of Gluck's Orpheus and Eurydice on Nov. 22, a superbly effective reading in which the singers also distinguished themselves. . . .

WQXR: The MacMillan Company is sponsoring the Monday night edition of the program, Music Magazine, edited and "emceed" by Fred Grunfeld. . . .

WNYC: The National Association for American Composers and Conductors began its 20th anniversary season with a concert at Town Hall on Nov. 15. The event was free to the public and broadcast by WNYC. Dimitri Mitropoulos was the intermission speaker. . . .

WPIX: On Nov. 16 Carlo Vinti brought his "live" operatic vignettes for the third year to WPIX. Musical director of the series is Giuseppe Bamboshek, and Metropolitan and other artist are featured. . . .

CARROLL GLENN and EUGENE LIST with MANUEL ROSENTHAL, composer and conductor of Aesopi Convivium. Theme and Variations for Violin, Piano and Orchestra, which Miss Glenn and Mr. List premiered in Paris on Oct. 16 with the Orchestre National de Radiodiffusion Francaise. Rosenthal wrote the work especially for them.

Cantelli Leads NBC Symphony

Guido Cantelli took direction of the NBC Symphony Orchestra on Nov. 29, a post he will hold for six more weeks, before Toscanini resumes his own season. Opening with Weber's Euryanthe Overture, he continued with two contemporary compositions—Paul Creston's Two Choric Dances and the world premiere of Frank Miller's Procession, a short work by the orchestra's first cellist. Schumann's Symphony No. 4 closed the concert.

The interpretation of the Overture revealed romantic sweep in the Lohengrin-premonition of the string episode, and here the orchestra (which otherwise sometimes sounded a bit sharp-edged) had nobility of tone. Creston's pieces are well written, rhythmically and melodically inventive. Mr. Cantelli gave them the benefit of his plastic and imaginative interpretation. Miller's Procession shows the composer to be well versed in displaying the colors of the orchestra, and devoted to an easily understood, semi-popular melodism. The performance was excellent, both composer and conductor being warmly applauded. In the Schumann Symphony, especially the delightful Romanza suffered from a too objective conception. The dynamic contrasts were too rough and tempi not balanced enough. Nevertheless, the orchestra's devoted playing made for an often tonally impressive performance.

H. W. L.

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Dinner Marks 25th Year of Community Concerts, Inc.

Community Concerts, Inc., fittingly began their 25th anniversary season with a gala dinner on Dec. 1 in the Jade Room of the Hotel Waldorf-Astoria. Present were some 200 prominent figures in the musical world, to offer congratulations to Ward French, Community's president, and the organization which services annual concert series in more than 1,000 towns in the U.S., Canada and countries of Central America.

The dinner was opened with a short introductory speech by toastmaster Frederick C. Schang, Jr., president of Columbia Artists Management, Inc., the affiliate of Community Concerts. Then Arthur Judson, honorary president of Columbia Artists Management, Inc., delivered greetings to the gathering, and Ward French offered twenty-fifth anniversary greetings.

Robert Ferguson, vice-president of Community Concerts, introduced Richard Crooks, tenor, and Mischa Elman, violinist, the first artists to appear under the organization's banner. Next Mr. Ferguson introduced William Connell, representing Scranton, Pa., the first city in the U.S. to adopt the Community Concerts plan, and Mrs. Henry Krug, representing Kitchener, Ont., the first city to adopt the plan in Canada.

Program Broadcast

The second portion of the dinner was broadcast coast-to-coast over the Mutual networks. After a two-piano rendition by Arthur Wittemore and Jack Lowe, Mr. Schang introduced Ward French to the radio audience. Addressing the members of Community Concerts across the country, Mr. French spoke of what the organized audience movement has meant to music and how it has vitalized "the road" as an important factor in our music life.

Sylvan Levin, musical director of Station WOR, acting as interviewer, went over to a table at which were seated such notables as Rudolf Bing, general manager of the Metropolitan Opera, Lawrence Langner, co-administrator of the Theatre Guild (Mr. Langner represented the entire theatre world at the dinner); and artists Nelson Eddy, Dorothy Maynor, Richard Tucker and Richard Crooks, and others. Exchanging a few words with them, Mr. Levin then interviewed Alfred Wallenstein, musical director of the Los Angeles Philharmonic, and Mrs. Ada Holding Miller, president of the National Federation of Music Clubs.

Following these short *ad lib* talks, Alec Templeton, pianist, played a short piece "in the manner of George F. Handel" which he had composed especially for this occasion.

The broadcast portion of the dinner concluded with the Sextet from Lucia di Lammermoor sung by Nadine Conner, Risë Stevens, James Melton, Charles Kullman, Igor Gorin and Cesare Siepi, with Dimitri Mitropoulos, conductor of the New York Philharmonic-Symphony, at the piano.

The dinner was concluded with a humorous impromptu address by Nelson Eddy and with a 20-minute speech by Olin Downes, music critic of the New York Times, concerning different aspects of American music life.

California MTA to Meet

SAN FRANCISCO.—The Music Teachers' Association of California will hold its semi-annual official business meeting here on Jan. 5 at the Alexander Hamilton Hotel. The board of directors will hold a reception at the hotel on the evening of Jan. 4. Ardella Schaub is president of the association.

Indianapolis Supports Series

INDIANAPOLIS.—The Indianapolis Symphony Orchestra beginning on Dec. 1, will give 14 free concerts for all the senior and junior high school students in the public schools, with Fabien Sevitzky conducting. More than 22,000 will hear these events. The local Board of School Commissioners contributess $25,000 to the Symphony each season. The City of Indianapolis has appropriated a similar amount for the orchestra.

The Board of School Commissioners also engaged the New Music String Quartet of New York to play four free concerts for pupils of the Indianapolis public schools. The events were given in senior high schools in four sections of the city, and were attended by elementary, junior and senior high pupils who are in orchestras, bands, and classics in instrumental playing, composition, harmony and appreciation. Any pupil interested in hearing the Quartet could attend, and free transportation was provided. More than 3,700 heard the lists of works by Scarlatti, Haydn, Mozart, Beethoven, Ravel and Webern. This is the second year in which these concerts have been given by the Quartet here. Other organizations which have played similar concerts in previous years are the Berkshire, Budapest and Schneider String Quartets and the Reginald Kell Chamber Players.

Some of these free concerts have been sponsored by the Ensemble Music Society of Indianapolis, Inc., local foundations and citizens. The Ensemble Society also sponsors a series of small ensemble concerts for adults each year. It has purchased $2,000 worth of stringed instruments for the public schools. Edward Taggart is president of the Ensemble Society, and Leonard A. Strauss a member of the board of directors.

Haydn Rarity Introduced in Hub

BOSTON.—What is believed to be the first performance in New England of the Haydn Double Concerto in F Major, for piano, violin and string orchestra, marked the opening concert of the Civic Symphony of Boston's 27th season in Jordan Hall Nov. 24, with Paul Cherkassky conducting. Soloists were Emil Kornsand, violinist, and Jules Wolffers, pianist, in a version which received much audience approval and critical acclaim for its authentic style and fine ensemble. Both artists extended their parts in the Haydn style, with Kornsand supplying the original cadenzas for both instruments in ensemble. Holst's A Somerset Rhapsody and the Sibelius Third Symphony completed the well-played concert, which saw the Civic reach new performance heights. D. R.

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NEW RECORDS IN REVIEW

Cetra-Soria: A new Boheme—the fifth complete LP version—on two disks features an excellent cast headed by Rosanna Carteri and Ferruccio Tagliavini as the lovers. Elvira Ramella and Giuseppe Taddei, as Musetta and Marcello, are the other leading singers of the cast. All are in good voice, singing with considerable sweetness and style. Unfortunately Gabriele Santini, who conducts the Orchestra and Chorus of Radio Italiana, brings a lethargic quality to his beat; and thus what should have emerged as the best Boheme on records sounds more or less routine. Cetra also has sponsored the resurrection of an opera by Valentino Fioravanti named Le Cantatrice Villane. It was composed in 1806, cut down and adapted by Renato Parodi in 1951. On this recording it occupies a single disk, sung by Alda Noni, Ester Orell, Fernanda Cadoni, Sesto Bruscantini, Franco Calabrese and Agostino Lazzari, with Mario Rossi conducting the Orchestra of the Alessandro Scarlatti Society of Naples. This is a tuneful score, not particularly inventive or original, but a thoroughly sound opera of its kind. Rossini and Mozart are the main influences, and the singers seem to be well versed in their styles.

Capitol: Leonard Pennario, who is developing into Capitol's house pianist, is building up a sizable LP repertoire. His latest pair of disks are devoted to Chopin (all of the Waltzes) and to Ravel (Miroirs and Gaspard de la Nuit). The playing is uniformly clean, neat and efficient, with a premium on objectivity and something less on elegance. The Ravel is especially impressive for its nimble clarification of some very tricky writing. But there remains some reservation about Pennario's stylistic and imaginative resource. From the West Coast comes a performance by William Steinberg and the Los Angeles Woodwinds of Mozart's Serenade in B flat (K. 361). This is a beautiful performance of Mozart's lovely score by a superb group of movie studio wind players. Not many better ones could be encountered anywhere.

Urania: A group of complete operatic recordings is headed by Wagner's Lohengrin (five disks), with a cast consisting of Marianne Schech, Margarete Klose, George Vincent, Andreas Boehm and Kurt Boehme. Rudolf Kempe conducts the Orchestra of the Munich State Opera. Vincent, in the title role, and Schech as Elsa, are both sturdy singers, and the rest of the cast backs them up well. This is the first LP version of the opera, and it is a first-class one. Less impressive is Gluck's Orfeo ed Euridice, sung by Margarete Klose, Erna Berger, Rita Streich and Fia Fleig, with the Orchestra of the Berlin Civic Opera under Arthur Rother. The performance on these three disks sounds heavy, and the quality of the recording is not consistent—sometimes rich and full, sometimes faded. Donizetti's Don Pasquale receives a good reading from Fernando Carena (the Don), Agostino Lazzari (Ernesto), Dora La Gatta (Norina) and Afro Poli (Malatesta). Armando La Rosa Parodi conducts a La Scala ensemble (two disks). Plenty of spirit is present, plus some considerable vocalism. A three-disk version of La Forza del Destino, with the same conductor and orchestra, presents Adriana Guerrini (Leonora), Anselmo Colzani (Don Carlo), Giuseppe Campora (Don Alvaro) and Giuseppe Modesti (Padre Guardiano) in leading roles. A lot of enthusiastic singing is present here, but hardly any great amount of subtlety. The main ideas of the opera are carried out, however. The version contains the Inn Scene, omitted from the current production at the Metropolitan. Still another opera from Urania—Massenet's Thais, on three disks. One wonders why it was resurrected; there is little in it that would appeal to contemporary audiences, and the writing is Empire French at its worst. Roger Bourdin and Geori Boué head the more than acceptable cast, and George Sebastian conducts the chorus and orchestra of the Paris Opera.

Victor: A new series of twelve-inch LP disks selling at $2.95 has been announced by Victor. Most of these have been taken from the British HMV catalogue; some are very recent, some go back to 1948. All are a very good buy at the price. In the initial series are: Beethoven's Third Piano Concerto (Moiseiwitsch and the Philharmonic Orch. under Sargent); Bruch's G minor Violin Concerto (Ida Haendel and the Philharmonic under Kubelik) plus a group of violin encores; Beethoven's Fifth Symphony (Barbirolli and the Hallé Orchestra) coupled with Mozart's Jupiter Symphony (Boehm and the Vienna Philharmonic); Prokofieff's Peter and the Wolf and Tchaikovsky's Nutcracker, both played by Markevitch and the Philharmonia, with somebody ineffably named Wilfred Pickles as the narrator in Peter; a coupling of Brahms' Haydn Variations (Philharmonia under Markevitch) and Tchaikovsky's Francesca da Rimini (Philharmonia under Dobrowen); a group of Strauss Waltzes played by the Vienna Philharmonic under Boehm and Szell; and two disks made in America—a coupling of Beethoven's Moonlight and Pathetique Sonatas, played by Ania Dorfmann; and a group of piano solos (Chopin, Liszt, Strauss-Schulz-Evler) played by Byron Janis. The last two piano disks enjoy exceptionally brilliant recording. Highlights of the entire series are the Brahms-Tchaikovsky coupling, the Beethoven Piano Concerto (even with a few misplaced notes) and the Strauss Waltzes, as beautifully played a collection as one would ever want to come across.

Arts Festival at U. of Texas

AUSTIN, TEX.—The 11th annual Fine Arts Festival at the University of Texas took place Nov. 9 to 16. Nine concerts, two presentations of operas, a play, an art exhibition and a radio-TV program were included. Opening the series was a concert by the University Symphony Orchestra under Alexander von Kreisler, assisted by Angel Reyes and Edward Fiorelli, violinists. The new University Opera Workshop presented Menotti's one-act operas, The Telephone, and The Old Maid and the Thief, in two hearings. A pair of concerts by the Mozart Trio, a vocal organization devoted to this composer's works; a recital by Fritz Heitmann, noted German organist; and a lecture-recital of old music played on instruments of its day by Marshall Johnson and Cecily Arnold, English musicians, were other features. A program of compositions by the late Carl Venth was also given. The closing event was a program by the Robert Shaw Chorale assisted by a string ensemble. A meeting of the Texas chapter of the American Musicological Society was held.

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MUSICAL JOTTINGS

Bergen will hold an International Festival of Music and Drama in memory of **Grieg** from June 1 to 15 next; the Harmonien Orchestra of Oslo, which that composer conducted, the Oslo Philharmonic, and noted soloists will take part, and there will be concerts and folk dancing at Grieg's former home, Troldhaugen. . . . The 25th anniversary of the International **Bruckner** Society was marked at the Austrian National Library in Vienna, and a wreath was placed under the memorial tablet to the composer at the University of Vienna, where he taught for many years. . . .

The Pittsburgh Symphony Orchestra, under **William Steinberg,** will give a series of concerts under the auspices of the Steelworkers' Union in Pennsylvania towns where steel plants are situated. . . . The women's committee of the Civic Music Association, Rochester, N. Y., brought a Cordon Bleu Cooking School to that city for four sessions, proceeds going to the Rochester Philharmonic. . . .

The Philadelphia Orchestra Pension Concerts will present **Menotti's** The Consul in concert form, conducted by **Thomas Schippers,** on Jan. 14, with soloists from the original cast; another concert on Palm Sunday will feature **Hilde Gueden,** "Met" soprano, with the Philadelphia Orchestra under **Eugene Ormandy.** . . . **Mary Curtis,** American soprano, who sang Donna Anna with the San Francisco Opera this autumn, will be heard in this role at Monte Carlo in March in a special performance under **Furtwaengler.** . . . **Hermann Prey,** 23-year-old German baritone, winner among 2,000 entrants in the third annual Meistersinger contest sponsored by the U. S. Armed Forces in its youth activities program in that country, made his American debut as soloist with the National Symphony in Washington. . . .

Marc Blitzstein's opera Regina will be presented by the N. Y. City Opera Company next spring. . . . **Lully's** Armide will be done in a concert version with orchestra at the Lexington Ave. YM and YWHA on Feb. 2, by a new group, Music for 1953; on March 9 the same organization will produce **Pergolesi's** Flaminio. . . . **Arthur Wisner,** of Chicago, has been named business manager of the Kansas City Philharmonic Orchestra. . . . The AFM has forbidden some artists to make privately taped recordings of their concerts, to prevent their use later on commercial disks; this restriction applies particularly to jazz programs. . . . The Opera Workshop of Indiana University's School of Music gave **Pergolesi's** The Jealous Husband on Dec. 13 and 14 at John Herron Art Museum in Indianapolis. . . .

The N. Y. City Opera Company is planning to stage the American premiere of **Hindemith's** opera Cardillac, in its revised version, next fall and in an English translation. . . . Recent marriage in New York was that of **Gary Graffman,** pianist, and **Naomi Helfman** —the former son of **Vladimir Graffman,** violinist, and the latter daughter of **Max Helfman,** music director of the Brandeis Institute, Los Angeles. . . .

Cesare Siepi is singing a duet from Don Giovanni with **Mrs. Cornelius Vanderbilt Whitney** at the Duchess of Windsor's Ball for the Benefit of Hospitalized Veterans in the grand ballroom of the Waldorf-Astoria on Jan. 5. . . . **Fray Jose de Guadalupe,** the former Jose Mojica, tenor of the Chicago Opera, who took religious orders as a Franciscan friar, has written to **Clarence Cramer,** the Chicago manager, that he is in Madrid to play the part of a priest in a motion picture; the proceeds are to be used for construction of a new building for a college near Lima, Peru, where he is a teacher. . . . **Jacques Abram,** pianist, trudged two miles on foot through a Nebraska blizzard from Joslyn Memorial Auditorium in Omaha to the Hotel Fontella to don his dress clothes, for a concert with the Omaha Symphony, under **Emanuel Wishnow,** when the storm disrupted the local transportation system. . . . **Dr. Frederick Dorian,** professor of music and director of the orchestra at Carnegie Institute of Technology, is writing a new series of program notes for the Pittsburgh Symphony this season. . . . **Marc Lavry,** composer and musical director of the Israel shortwave broadcasting station in Jerusalem, is on a visit to the U. S. . . . **Mme. Hedwig Rosenthal,** pianist and teacher, widow of **Moriz Rosenthal,** was guest of honor at a musicale given by the Chopin Society of New York, of which **Edyth Clover Ostrom** is founder and president. . . .

Dimitri Metropoulos is the composer of the incidental score and choruses for the production of **Sophocles'** Electra given in N. Y. by the National Theatre of Greece, starring **Katina Paxinou.** . . . A collection of operatic memorabilia has been presented to the "Met" by **Edwin Franko Goldman** and will be dedicated early in 1953; it was begun by the late **Nahan Franko,** his uncle, who conducted there. . . . **Toscanini's** arrangement of The Star-Spangled Banner, written for the Friends' Fund of the N. Y. Philharmonic Symphony, was sold at auction at the Parke-Bernet Galleries by the Fund; also on general sale were autograph scores by **Johann Strauss** the Younger. . . . Princeton University received a bequest of $750,000 from the late **William Shubael Conant;** a large part will go to establishing a professorship in the Department of Music. . . .

The **Minneapolis Symphony** has received congratulations on its 50th anniversary from the Residentie Orchestra in The Hague, the Brussels Philharmonic Society, the Amsterdam Concertgebouw, the Netherlands Radio Orchestra at Hilversum, and the Academy of Santa Cecilia in Rome. . . . **Johan Bentzon,** Chairman of the Danish National Orchestra, presented a silver medal to **Charles A. Sink,** president of the University Musical Society, at its performance in Ann Arbor, Nov. 13, in the Choral Union Series, in recognition of "his sympathetic co-operation" in connection with the organization's first American tour sponsored by King Frederick IX. . . .

T. Arthur Evans, secretary-treasurer of the Canadian Association of Broadcasters, has been named executive secretary of the Society for the Advancement of Canadian Music, recently formed in the Dominion. . . . **Reah Sadowsky,** pianist, wife of **Rand Morton,** is the mother of a son, Frederick Rand Morton, born in Boston on Nov. 17. . . .

Henry Cowell's Seventh Symphony was premiered on Nov. 25 by the Little Orchestra in Baltimore under **Dr. Reginald Stewart,** and the Eighth, a commission from the Society of Friends, will be given at Wilmington College, Ohio, by the All-State Orchestra and Chorus in March. . . . The American premiere of a Sinfonia by **Georg Matthias Monn** will be heard at the **Bach** Memorial Scholarship Fund concert of the Los Angeles Conservatory of Music and Arts, Los Angeles, Jan. 15.

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NEW PUBLICATIONS IN REVIEW

Geminiani on Violin Playing

Francesco Geminiani, The Art of Playing the Violin (Facsimile Edition) (London, 1751, op. IX), edited with an introduction by David D. Boyden. Oxford University Press, N. Y. $3.50.

Showing the developing of violin playing, this work of historic significance should become familiar to every serious violinist. The average student, however, will probably need the experienced guidance of a mature musician in order to benefit from study of the text and music.

Geminiani introduces us to the songful character of the violin, endeavoring to show to the player the imaginative and expressive possibilities of the instrument. The feeling of mood and speech inflection is projected to the listener by means of the vibrato, the bowing and fingering. He stresses the fact that technique consists of the ability to express the musical idea rather than to possess only the powers for a facile execution of fast passages. The studies are written for two instruments.

The introduction by David D. Boyden is a careful and considered explanation of the work and is of the utmost assistance to its understanding.

KEMP STILLINGS.

Gretchaninoff Pens His Memoirs

My Life, by Alexandre Gretchaninoff (Coleman-Ross Co., Inc., New York, 203 pp., $4) is issued in a translation and with an introduction by Nicolas Slonimsky. It is a lively, direct, unvarnished, if somewhat sketchy account of the octogenarian composer's life. Especially known for his liturgical compositions, he looks back from the haven of America, where he has lived for some years, upon a colorful and interesting career. His saga is simply told with many vivid anecdotes of notables, and with a complete absence of any pontifical posing. Among the highlights are his memories of such figures as Tchaikovsky, the brothers Rubinstein, Rimsky-Korsakoff, Cui, Taneiev and many others; the two romances of his life; and the uproar which resulted in banning his opera, Sister Beatrice, after one Moscow performance in 1912, on the ground that it was sacrilegious because the Virgin was represented on a stage. The first visit to America in 1928 is described with animation, and there are many interesting stories, such as that about Koussevitzky turning down his Fourth Symphony, later produced by the New York Philharmonic. There are vivid recollections of the revolutionary period in Russia. The volume contains a photograph of the composer in his latter days, also some autograph score pages, and a catalogue of his works.

Great Symphonies, How to Recognize and Remember Them, by Sigmund Spaeth, with an introduction by Eugene Ormandy, is a popular treatment of some of the chief works of the literature. (Comet Press Books, N. Y., 308 pp., $3.50.) The book was originally intended for children and the foreword is designed for adults. It is a chatty descriptive work, the chapters of which might be used as they stand for children's appreciation talks. A special feature—which no doubt has its uses, but is esthetically somewhat debatable—is the setting of the chief themes to doggerel, probably designed to make the tune stick in the mind of youth. The "Tune Detective," as Dr. Spaeth has called himself, devotes chapters to Haydn, Mozart, Beethoven, Schubert, Schumann, Mendelssohn, Brahms, Franck, Russia's Contribution, and Dvorak's "New World" Symphony. There are questions for classroom use, and a useful glossary of symphonic terms, also a detailed index.

Flagstad's Life Told by Biancolli

The Flagstad Manuscript, an autobiography, narrated to Louis Biancolli (G. P. Putnam's Sons, 293 pp., $4), is a simple but apparently hasty account of some of the events in the famous singer's career. The first part was dictated by her before her departure for Norway in 1941, and it contains many interesting details of her early career, largely devoted to home life and her first appearances in operetta and opera of the lighter sort, illustrated with some inimitable photographs. Her singing at Goeteborg is exhaustively treated, that at Bayreuth rather briefly, and the years of first Metropolitan triumphs sketchily. One gets the impression that later successes were won only by submitting to a schedule of inhuman rush and pressure, exhaustive coaching, a formidable and hardly enjoyable period of learning new roles in German, of some ill health, and a lack of personal privacy that goes with "lionization."

The second part was dictated after her return to America to sing at the Metropolitan in 1950-1 in the Bing regime. Naturally it goes into the controversial years spent in occupied Norway passively during the war, when she contends that she was in no active way implicated in collaboration. Her surmounting of the period of post-war unpopularity is bravely treated. The book is not in any sense flowery or primadonna-ish; the picture one forms is of a normally healthy, home-loving, even somewhat bourgeois personality, caught up in the pounding glamour of great operatic theatres, with world fame achieved after the age of forty. It is conveyed in Mme. Flagstad's own simple language, without any great to-do about the philosophy or aesthetics of her roles; and one feels that she conceived her function mainly as doing a good job of tone production and conveyance of feeling. There is a third section which prints some selected press notices of her various roles in America, called The Reviewing Stand. In the end, she asks for peace and privacy in her retirement, and makes the somewhat significant answer as to whether she would want her little grandson Sigurd reared to be a singer: "Over my dead body!"

César Franck, by Léon Vallas, translated into English by Hubert Foss (Oxford University Press, 283 pp., $4), is one of the most complete works on this composer thus far issued. It is very closely documented, and is written with the aid of all presently available sources, including papers supplied by the granddaughter of the master. One of the most distinguished of French musicologists, M. Vallas — whose works on Debussy and Vincent d'Indy are highly esteemed—has here provided a uniquely colorful and intimate picture of "Pater Seraphicus," the works and circumstances of his life. There are a dozen fine illustrations.

For Soloists, Chorus and Orchestra

MUSIC FOR CHRISTMAS, by Jan Meyerowitz, offers a setting of sacred words and old poems for soloists and 4-part chorus with piano or organ accompaniment. This is a major contribution in modern harmonic vein, and somewhat difficult. The solo parts may be reduced to two, a soprano or tenor for the high solos, and a mezzo or baritone for the lower ones, or even one mezzo-soprano of wide range for all. The settings are of passages from the Scriptures, from various anonymous poets, and of two poems by Robert Herrick. The spirit is both reverent and at times animated, and the whole makes an effective score of about 20 minutes' duration. The orchestral parts are for hire. Broude Bros., N. Y. Vocal score $1.

Mixed Voices

THE LITTLE LORD JESU IS SLEEPING, by Alec Rowley. Boosey & Hawkes, N. Y., 16c. Here is a simple, quiet and melodious carol for 4-part (SATB) mixed chorus, with piano or organ accomp. Quaint text by Aiden Clarke. Includes soprano solo. Normal singing tessitura. Suitable for use by average choir. 4 pages.

Women's Voices

PRAISE YE THE LORD, by Saint-Saens. Boosey & Hawkes, N. Y., 16c. A highly effective number from the Oratorio de Noël, op. 12, adapted by Walter Ehret for use by SSA. English text by the arranger. Latin text also included. A maestoso feeling is present throughout, with breadth of phrasing requiring sound legato singing; strong conclusion on word "Alleluia." Splendid chordal organ accomp. Easy singing tessitura. Suitable for general or Christmas use. 3 pages.

Playlet with Carols

ONE CHRISTMAS, a Carol Play, by Vivian Merrill Young and Ruth Bampton, is a simple playlet in 30 pages, with a text that is clear and easily spoken. It begins with Santa musing briefly in his home in the sky on the holiday observations in various countries. This is followed by short, cheerful sketches about Spain, France, Italy, Czechoslovakia, Germany, Holland, Norway, England, and America, interspersed with unusual carols of the various nations, mostly unison, a few two-voiced, with piano accompaniment. There are directions for making costumes. No solo singing parts. C. C. Birchard & Co., Boston, $1.

DOWN PUBLISHERS' ROW

JOSEPH A. FISCHER

The new officers and directors of J. Fischer & Bro., New York music publishers, are: president, Joseph A. Fischer; vice-president, Eugene H. Fischer; secretary-treasurer, Robert J. Fischer; assistant secretary, Carl G. Fischer. The firm was founded in Dayton, O., in 1864, moved to New York in 1875, and specializes in the publication of religious and educational music.

The Rachmaninoff Prize, last awarded four years ago to the pianist Seymour Lipkin, has been given in 1952 to Alexei Haieff, composer, and will take the form of complete recording of Mr. Haieff's music, heretofore unavailable through the regular commercial recording channels. Among the first to be released by the Society on LP records are the suite from the ballet, The Princess Zondilda; the String Quartet No. 1, and the Five Piano Pieces. The prize will be awarded in 1953 to a composer who is also a conductor and pianist; a special award for a vocal artist will also be made. . . .

The Marguerite Long-Jacques Thibaud International Competition for pianists and violinists aged between 15 and 32 years on Jan. 1, 1953, will take place in Paris next June. There will be two elimination tests for both, in addition to the final contest. A number of prizes and opportunities for engagements will be given. The French National Committee for the Centenary of Chopin is offering a prize of 300,000 francs for one of the pianists participating in the final contest who offers the best performances of works by that composer. For information, applicants should address the Sécretariat Général du Concours, 46, Rue Molitor, Paris 16e, France. . . .

The Queens College Opera Workshop staged Kurt Weill's The Boy Who Said "Yes" (Der Jasager) as its semi-annual opera production on Dec. 12. . . . At a meeting of the board of directors of the League of Composers, on Nov. 25, Mrs. Arthur M. Reis was elected honorary chairman. For 25 years Mrs. Reis served as chairman of the board of the organization, this year celebrating its 30th anniversary. She has been active in the past few years in [illegible] projects and League committees.

The American premiere of Igor Stravinsky's opera in English, The Rake's Progress, will be given at the Metropolitan on Feb. 14 as a benefit for the Opera Guild. . . . The American Bach Society will present Couperin's L'Apothéose de Lully at its seasonal opening concert in Town Hall, Jan. 27. . . . Poulenc's Four Christmas Motets had their U. S. premiere and Music for Christmas by Jan Meyerowitz its first hearing in the Collegiate Chorale's Christmas Concert, conducted by Margaret Hillis at Hunter College on Dec. 15. . . .

Les Amours de Ronsard, a new work by Darius Milhaud, had its premiere in a concert by members of the Aspen Institute of Music faculty at Town Hall on Dec. 16. . . . The first of four concerts presenting works from the composers' workshop at Bennington, Vt., was given at the New York YM & YWHA on Nov. 29. It included a Quartet for oboe and strings by Lionel Nowak. . . .

Among novelties in the Associated Music Publishers' catalogue presented in November in first American hearings were Ernst Toch's Symphony No. 2 by the Los Angeles Philharmonic, Milhaud's Christophe Colomb by the New York Philharmonic-Symphony, and Jean Rivier's Symphony en Ut by the Chicago Symphony. Frank Martin's new Violin Concerto was given by the New York Philharmonic and the Dallas Symphony, his Ballade for Cello and Small Orchestra, and Nicolai Lopatnikoff's Concertino by Thomas Scherman and the Little Orchestra Society. Alban Berg's Three Orchestral Pieces were also done by the New York Philharmonic and his Violin Concerto is to be heard in Pittsburgh. . . .

The New York Trio presented an unusual program at Haverford College, Pa., on Nov. 23. It included the two versions of the B major Trio, op. 8, of Brahms. Each movement of the earlier version was followed by the corresponding movement of the later version.

Collegium Musicum Concert

The Collegium Musicum, under the direction of Fritz Rikko, in its third concert of the season at Circle-in-the-Square, New York, Dec. 1, offered Debussy's two Dances for harp and orchestra, with Cynthia Otis as assisting artist; Beethoven's Duet for viola and cello "with the two-eyeglasses obbligato" (Herbert Feldman and George Koutzen, soloists), Reicha's Quintet for oboe and strings (Josef Marx, soloist), Boris Koutzen's Trio for flute, cello and harp, with Mildred Hunt-Wummer, Mr. Koutzen and Miss Otis as the performers, and Corelli's Concerto No. 7 for strings, from op. 6.

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Manhattan Orchestra in Concert

A program of interest and merit was given by the Manhattan Orchestra of the Manhattan Music School, New York, in the Hubbard Auditorium of that institution on Dec. 2. Jonel Perlea, formerly of the Metropolitan Opera, who has on several occasions led the NBC Symphony Orchestra and is now head of the school's instrumental department, conducted with authority and skilled musicianship.

The program included the Beethoven Leonore Overture No. 2; Respighi's suite for orchestra, The Birds; the Cockaigne Overture of Elgar, and the Brahms Second Symphony. The superior playing of the approximately 80 earnest young artist-students revealed sound fundamental training under Mr. Perlea's direction. There were intimate understanding and grasp of the varied forms of music played, and a well integrated style of ensemble projection. The Second Leonore Overture was executed with precision and good phrasing. The playing of the Respighi Suite showed the orchestra's ability to etch with skill musical pictures of varying colors, with subtlety and delicacy of tonal effects. The content of the melodious Brahms Second Symphony, with its marked rhythms and dynamics, was portrayed in commendable fashion.

The Manhattan School of Music, of which Dr. Janet D. Schenck is director, was founded in 1918, and its college department grants Bachelor and Master of Music degrees. Its roster includes some 600 students enrolled from 36 states and 27 foreign countries. L. C.

Hartt Faculty Artists Heard

HARTFORD, CONN.—The Julius Hartt Musical Foundation has presented a number of faculty and student artists recently. The Chamber Music Series was opened with a recital by Dorothy Fidlar, cellist; Leo Robinson, pianist, and Robert Ridolfi, violinist. Hindemith's Sonata for Cello and Piano was a featured work. Leonard Seeber, member of the piano staff, appeared at Kimball Hall, Chicago, on Nov. 11. The Lenom Chamber Players, under the direction of Carl Bergner, were heard in a concert on Nov. 8. The Hartt Opera Guild gave the first of a series of pop programs on Nov. 15. Shirlee Emmons, a student of the Hartt Opera Workshop for several years, was recently awarded the Marian Anderson Scholarship of $1,000.

ANDRE GOENZ, American baritone, artist-pupil of Bain Dayman, Hollywood, was guest artist on KGER, Nov. 6, and a return engagement, singing request numbers in a half-hour program. Mr. Goenz gave a song recital at Mr. Dayman's studio on Nov. 29 before leaving for the East to appear in concert at the Statler Hotel, Washington, D. C., on Dec. 11.

L. A. Conservatory Forms Society

LOS ANGELES.—Dr. Oscar wagner, president and director of the Los Angeles Conservatory of Music and Arts, has announced the formation of the Music Society of the Conservatory, headed by an imposing group of social and civic leaders. Currently, the group has started the monthly Fireside Musicales at the home of Mary K. Thomasset, dean of the school, which have presented Josephine Antoine, soprano, formerly of the Metropolitan Opera, now a faculty member of the conservatory; Sascha Jacobsen, violinist, also a faculty member, and others. On January 15 the inaugural concert of the Bach Memorial Scholarship Fund will be given by the Conservatory Symphony under Herbert Weiskopf at the Wilshire Ebell Theater, with Carl Post as soloist in the D Minor Piano Concerto. The same month, the opera department, under the direction of Glynn Ross, will present the West Coast premiere of Cimarosa's The Secret Marriage, also at the Wilshire Ebell Theatre.

Solon Alberti Artists Heard

Singers from the studio of Solon Alberti are appearing in opera, concert and as church soloists, on the air, and at Radio City and in night club work. Jewel Johnson, coloratura soprano, who is under the management of William Stein, will leave for Europe in January to fill opera and concert engagements. Touring with the Chartres Gilbert and Sullivan Opera Company is Stanley Propper, bass. George Sawtelle, tenor, returns to Radio City Music Hall for a current program. The role of Mimi in Boheme was taken by Ruthabel Rickman in a performance with the Amato Opera Workshop; she has just signed for management with Berenece Kazounoff, Rose Mary Tiernan, soprano, sings weekly Sunday morning radio programs with Andrew Tietjens on the Trinity Church Hour. Anita Haigen is soprano soloist at the German Evangelical Lutheran Church in Brooklyn. Singing at the Old Roumanian Night Club in New York is Harriet Chaskell, contralto.

Timothy Teaching Korean Veterans

Tom Timothy, head of the Tom Timothy School of Music, has received approval from the Veterans Administration to teach veterans under the new Public Law 550, commonly known as the Korean G. I. Bill of Rights.

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NYSTA Auditions Set

The New York Singing Teachers Association will hold auditions for pupils of teacher-members in the latter part of February and the beginning of March for the "Young Artist of the Year" Town Hall Recital. Two complete programs must be submitted, each to last about 70 minutes' performance time, both programs to include classical arias, coherent groups of unhackneyed songs, songs by American composers, and, when possible, songs by NYSTA member-composers. Auditionists must bring their own accompanists. Applications must reach the chairman on or before Feb. 1, 1953. Applicants can secure blanks by addressing Edgar Schofield, Chairman, NYSTA Adjudication Board, 50 W. 67th St., New York, N. Y.

Providence MacDowell Broadcast

Avis Bliven Charbonnel, pianist and teacher of Providence, R. I., and Esther Willard Bates, author, lecturer, teacher, and columnist of the Press-Bulletin, appeared on Nov. 22 over WPTL, Providence, in a program honoring the 95th birthday of Mrs. Edward MacDowell. Miss Bates spoke for 15 minutes, and Mme. Charbonnel played MacDowell compositions for the rest of the half-hour broadcast.

U. of Texas Awards Scholarships

AUSTIN, TEX.—Music scholarships for 1952-53 have been awarded 13 students at the University of Texas through the Fine Arts Foundation, according to Dean E. William Doty of the College of Fine Arts. The University Board of Regents set up the Fine Arts Foundation in 1950 to provide an agency for private contributions to the arts. The scholarships were bestowed through gifts of individuals and business firms. Some donors specified that their contributions be used for scholarships, others have made it possible for the university to send faculty members and performing groups to Texas communities, thus making fine arts available to audiences who otherwise could not support such a program. The College of Fine Arts has contributed through benefit concerts, and students and faculty members have donated time and money. The 13 scholarship students come from towns and cities all over Texas, from Pittsburg, Kan., and Guatemala City.

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Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TiH, New York Times Hall; CFCH, Carl Fischer Concert Hall; M, morning; A, afternoon; E, evening.)

Dec. 15. Little Orchestra Society, CH, E; Walter Hautzig, pianist, TH, E; Pauline Schlecta, pianist, CRH, E.

Dec. 16. Leonard Pennario, pianist, CH, E; concert, benefit Aspen Institute, TH, E; Harpsichord Quartet, Sylvia Marlowe, harpsichordist, CRH, E.

Dec. 17. Downtown Glee Club, CH, E; Charles Rosen, pianist, TH, E.

Dec. 18. New York Philharmonic-Symphony, Szell conducting, Strauss' Salome, with Astrid Varnay, Blanche Thebom and Set Svanholm, CH, E; Yale Glee Club, TH, E.

Dec. 19. New York Philharmonic-Symphony, same as Dec. 18, CH, A; Oratorio Society in The Messiah, CH, E; NAACC Award Concert, TH, 5:30 p.m.; Mount Holyoke College Glee Club, TH, E.

Dec. 20. New York Philharmonic-Symphony, Szell conducting, Guiomar Novaes, pianist, soloist, CH, E; Trapp Family Singers, TH, 5:30 p.m.; Jewish Peoples Philharmonic Chorus, TH, E.

Dec. 21. New York Philharmonic-Symphony, same as Dec. 20, CH, A; Trapp Family Singers, TH, A; New Friends of Music (Igor Stravinsky conducting his own music), TH, 5:30 p.m.; Anahid and Maro Ajemian, violin and piano, TH, E; New York Flute Club, CFCH, 5:30 p.m.

Dec. 22. Zadel Skolovsky, pianist, TH, E.

Dec. 25. New York Philharmonic-Symphony, Bruno Walter conducting, CH, E.

Dec. 26. New York Philharmonic-Symphony, Bruno Walter conducting, CH, A; The Weavers, folksingers, TH, E.

Dec. 27. New York Philharmonic-Symphony Young People's Concert, Igor Bukatoff conducting, with the Bell Ringers of the First Presbyterian Church, TH, A; The Weavers, TH, E.

Dec. 28. New York Philharmonic-Symphony, Bruno Walter conducting, CH, A; Malcolm Frager, pianist, TH, A.

Dec. 29. Carol Turner, soprano, TH, E.

Dec. 30. Philadelphia Orchestra, CH, E; Lolita Cabrera Gainsborg, pianist, TH, E.

WILLIAM YARBOROUGH

Huntington College Stages Mikado

William Yarborough, music director of Huntington College, Huntington, Ind., presided over two performances of The Mikado at the college on Dec. 12 and 13. The leading roles were taken by students of Huntington College and Indiana University, and there was a professional orchestra. Mr. Yarborough served as moderator for the Dec. 1 forum on the ABC's of the Fine Arts, which brought to Huntington Dr. Paul Bergevin, coordinator for Adult Education for Indiana; Dr. Thurber Madison, chairman of the music education department for Indiana University; Dr. Laurentza Schantz-Hansen, head of Purdue University's department of applied design; and Dr. Paul A. Cundiff, chairman of the Butler University English department.

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Helen Chase Singers In Engagements

Mildred Kingsley, lyric soprano, gave a program, as guest artist, for the Syracuse Morning Musicales on Oct. 22. Ruella Curtiss, coloratura-lyric soprano, recently appeared as guest soloist for the Music Department of the Women's Club of Ridgewood, N. J. In the performances at the Stadium and Robin Hood Dell of Carmen (Mitropoulos conducting) Marcia Lang was heard in the role of Frasquita. Miss Lang was later engaged for the performance of Boris Godounoff presented by Alexander Kipnis, in which she was cast as Feodor. She was formerly a member of the Shaw Chorale and the Schola Cantorum. Allen Burr, tenor, recently gave a program as guest artist with the Caldwell Choral Society, N. J., and was soloist on the program presented under the auspices of the Christ Episcopal Church of East Orange, N. J. Leonard Graves, baritone, with The King and I Company, is the narrator for NBC's presentation of "Victory at Sea" on TV, Sunday afternoons. Janice Blanton, mezzo, in addition to her radio program is fulfilling concert engagements with orchestras in the South. The above artists have been under the guidance of Helen Chase, New York voice teacher and coach.

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Bolvig and Turner in Recitals

Doris Hevener Bolvig, pianist, and Lawrence Turner, bass-baritone, opened their 1952-53 season with joint recitals in Detroit, Cleveland, Boston and Elmira, N. Y., in late September and October. The recital in Elmira was before an audience of nuns from the Order of St. Joseph, of the Rochester Diocese in New York. In November, Mr. Turner was bass soloist at the Incarnation Lutheran Church, Brooklyn, in Haydn's Creation, under George E. Powers. Later he was guest artist at a Founders Day program of Mu Phi Epsilon honorary national musical sorority in New York, singing compositions of Elizabeth Ball Kurz and Doris Hevener Bolvig, with the composers at the piano. After the holidays, Miss Bolvig and Mr. Turner will present their programs in the Middle Atlantic States, returning to New York for their annual spring recital here.

Last summer, the two were heard in several informal musicales at the studio on their farm, Happy Hilltop, Glenora, N. Y., on Seneca Lake. For next summer, they plan to combine music with art exhibitions, featuring works of artists who live in the vicinity.

Puccini Festival in Brooklyn

Mario Cajati-Cortez conducted a Puccini Festival at the Brooklyn Academy of Music on Nov. 15 for the benefit of St. Lucy's Church. St. Lucy's Choir was heard in the Puccini Mass, with Salvatore Baccaloni and Gabor Carelli, soloists. Other soloists, who sang numbers by Verdi, Glazounow and Tosti as well as Puccini, included Vivian Della Chiesa, Giuseppe Valdengo, Maria Gasi, Frances Schimenti and Eleanor Knapp. Mr. Baccaloni was heard in excerpts from Falstaff and in a duet with Mr. Valdengo, and Mr. Carelli sang an aria from Manon Lescaut and joined Mr. Valdengo and Miss Schimenti in a trio from Boheme.

Louisville Orchestra in Scott Work

LOUISVILLE, KY.—The Louisville Orchestra opened its season on Nov. 12 appropriately with the work of a Kentucky-born composer, Tom Scott's Fanfare and Cantilena, commissioned by the Louisville Philharmonic Society, received its world premiere under Robert Whitney's baton. The work, written in a fluent and colorful style, by no means hypermodern, stresses the rhythmic and melodic elements more than the harmonic ones. It makes good listening, and the audience responded with warm applause, calling the composer to the stage several times.

The Symphony No. 3 by Brahms as read by Mr. Whitney was eloquent and ingratiating, yet the tonal effect seemed to suffer from the undersized string section of the orchestra. Szymon Goldberg was the soloist in Beethoven's Violin Concerto. His impeccable playing and technical mastership were revealed in a genuine classical interpretation, resulting in an ovation.

Moritz Bomhard, director of the opera department of the University of Louisville School of Music, has selected 13 operas and redesigned them especially for television over WAVE-TV, Louisville. This reviewer saw and heard the second of the series, Mozart's Marriage of Figaro. Bomhard's condensation of the work for a thirty-minute performance was done skillfully. Instead of developing the plot as a whole, he concentrated on the main characters of the opera, bringing into the foreground the personalities rather than the action. The musical highlights were well selected and appealingly presented.

DR. HANS F. KUPPENHEIM.

Mu Phi Epsilon Activities

Epsilon Rho, a new active chapter of Mu Phi Epsilon, was installed at Montana State University in Missoula on Nov. 15. Eleanor Hale Wilson, national first vice president, was the officiating officer, assisted by Adele Ratcliffe of Seattle. The chapter elected Stella Critelli as its president.

On Nov. 8 the Rochester, N. Y., Alumnae Chapter was installed by the national president, Ruth Row Clutcher. Frances DeWitt Babcock has been elected president of the new alumnae chapter.

Among recent activities of Mu Phi Epsilon members are the following: Doriot Anthony has been appointed first flutist of the Boston Symphony Orchestra. Ardelia Schaub, president of the Music Teachers' Association of California, spoke at the Arizona Music Teachers' Association state convention in Phoenix. Elvina Truman and Norma Holmes, pianists, and Marcella Eisenberg, violinist, opened the series of fall concerts by the New York Alumnae Chapter. Dr. Merle Montgomery is giving a series of ten lectures on music appreciation for the children of Farmingdale, N. Y., as a community project.

Unger Leads Brott Work in Spain

VALENCIA, SPAIN.—In his second sold-out concert here, Dr. Heinz Unger conducted two movements, titled Quebec and British Columbia, from Alexander Brott's suite Canada, believed to be the first time that music by a Canadian composer has been heard in this country. The reception was so enthusiastic that Dr. Unger was asked to include another Brott work in his next program; he chose the composer's Fancy and Folly.

Copland Program in Silvermine

SILVERMINE, CONN.—The Silvermine Guild of Artists opened a "Meet the Composer" Series with a matinee concert on Nov. 9 at Gifford Auditorium, presenting three works by Aaron Copland, who gave a talk. Norman Dello Joio was the moderator for an open discussion which followed. Presented were the Variations for Piano, with Donald Currier as soloist; the Emily Dickinson Song Cycle, performed by Alice Howland with Ira Bloom at the piano; and the Sonata for Violin and Piano, with Howard Boatwright and Mr. Currier as the performers. Other programs will be devoted to music of Virgil Thomson, Jan. 18, and Douglas Moore, March 8.

Meadville Orchestra Holds Drive

MEADVILLE, PA.—The new season was launched by the Meadville Orchestral Society on Nov. 20, when it gave a joint concert with Herta Glaz, Metropolitan Opera contralto. The orchestra, conducted by Maurice W. Lord, played works by Wagner, Johann Strauss, Halvorsen, German and Tchaikovsky. The comely singer was heard in an aria from Carmen, a Schubert group, three songs by Manuel de Falla, works by Bax, Thompson, Gershwin, an added Carmen excerpt and La Paloma. Arpad Sandor was the accompanist for Miss Glaz. The Meadville Orchestral Society is conducting a drive for members, and is planning three more concerts.

Vienna Philharmonic for U. S.

The Vienna Philharmonic Orchestra will open its first tour of the U. S. in 1954, it is jointly announced by S. Hurok and National Concert and Artists Corp., which will guarantee its expenses during six weeks in this country. Negotiations are on with Hans Knappertsbusch and Josef Krips to conduct the transcontinental tour.

PASSED AWAY

GEORGE SIEMONN, 78, composer, pianist, and former conductor of the Baltimore Symphony Orchestra, died at his home in New York on Nov. 21. Mr. Siemonn had served as accompanist for several tours of the world by his wife, Mabel Garrison, former Metropolitan Opera soprano, who survives.

FRANCES GOULD LEWANDO, voice teacher and former singer, died in Pittsburgh, Pa., on Nov. 15. She toured Europe as a singer and appeared in programs with Mme. Schumann Heink some years ago. Latterly, she had taught voice, among her pupils being James Melton and Jane Pickens. She is survived by her husband, Ralph Lewando, music critic of the Pittsburgh Press.

JOSEPHINE FRY, pianist and teacher, died in New York early in November. She was an adjudicator for the National Guild of Piano Teachers and for three years served as president of the Piano Teachers Congress of New York City. Miss Fry leaves a sister, Dora Mae Fry and a brother, Robert Fry, of Detroit. A memorial is being planned by her many musical friends.

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—Olin Downes, New York Times, Nov. 1, 1952

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